



The WALKLEY Magazine

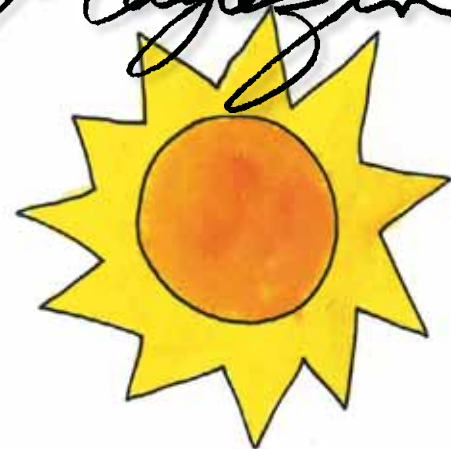
INSIDE THE MEDIA IN AUSTRALIA AND NEW ZEALAND

Sexism goes #boom

Loose lips put gender
back on the table

Tracey Spicer
Jenna Price
Susan Butler
Neil Breen
Catherine Fox
Brent Edwards

All the best
summer
reading
from the
Walkley
Book
Award

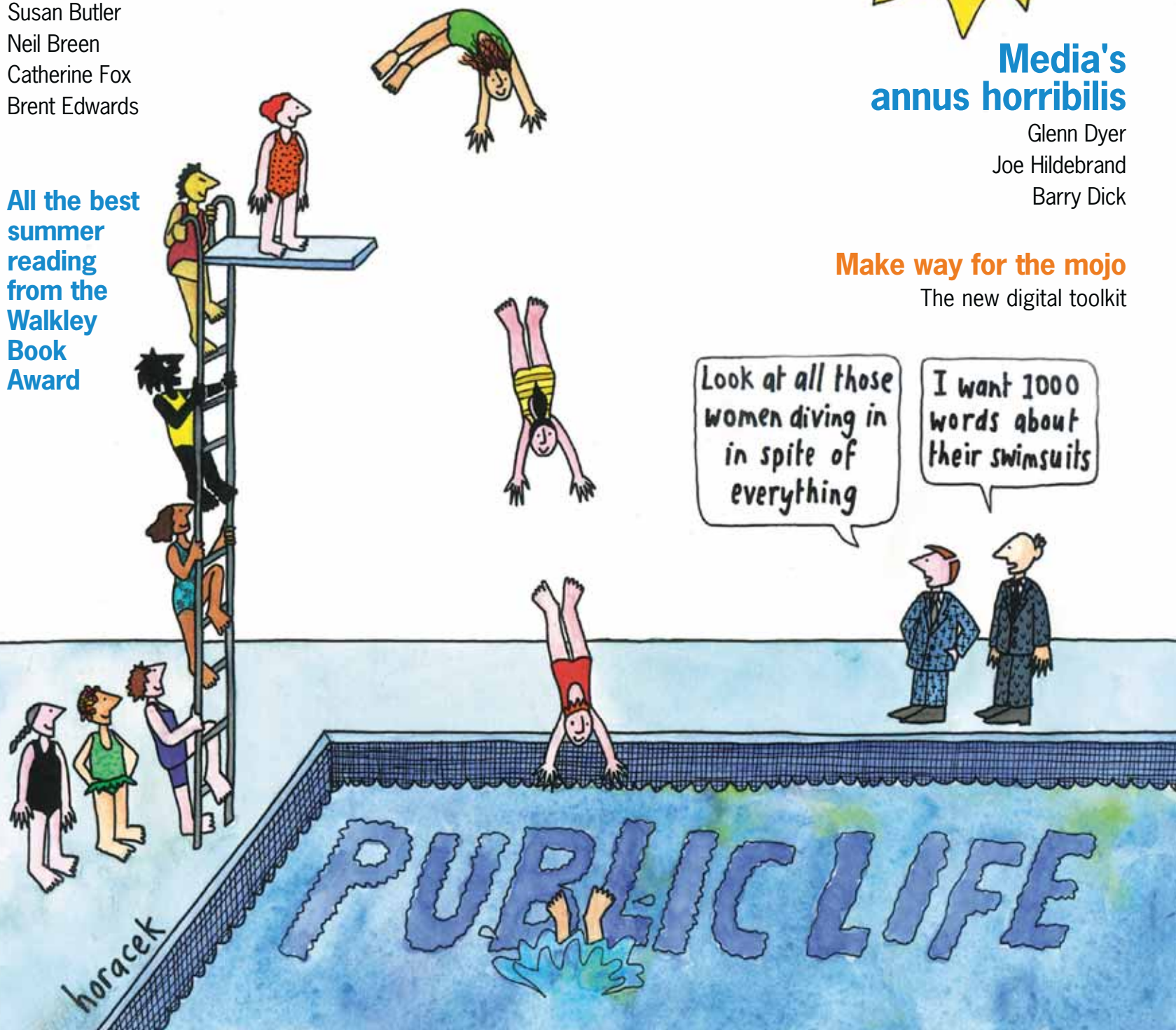


Media's annus horribilis

Glenn Dyer
Joe Hildebrand
Barry Dick

Make way for the mojo

The new digital toolkit



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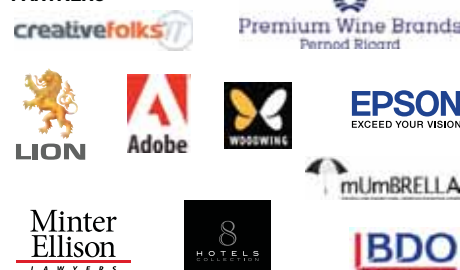
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2013 AUSTRALIAN PRESS FREEDOM MEDIA DINNER



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JOIN US AND MAKE A DIFFERENCE

The media industry's major fundraising event celebrating World Press Freedom Day will be held on Friday May 3 2013 at Dockside, Cockle Bay, Darling Harbour.

Each year, media and business come together to celebrate press freedom and support the many journalists and media workers under pressure in the Asia-Pacific region.

A night of entertainment, a night of solidarity, a night of fundraising and a night to remember.

Support Press Freedom by:

- Joining the Press Freedom Fundraising Committee
- Sponsoring a table at the dinner. Tables are limited, so book early.
- Donate products, services or gift vouchers for our fundraising auction.

For inquiries call Kathy Baykitch (02) 9333 0968 or email kathy.baykitch@alliance.org.au

All proceeds from the dinner will go to defending press freedom and providing emergency assistance to journalists in the Asia-Pacific region.

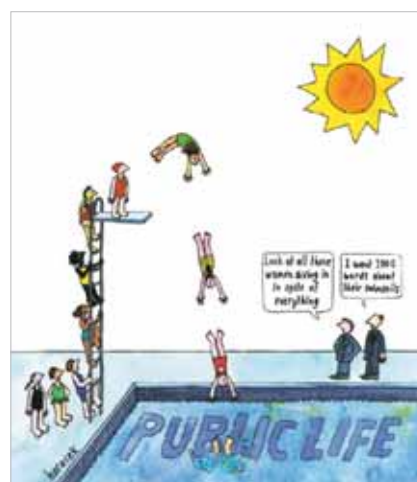




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It's that ability to use new tools to tell good stories which will ensure the craft of journalism adapts and flourishes whatever the medium

A future worth having

Right now, if we look hard enough, we can start to see the future. We can start to get some sense of what journalism is going to look like in the 21st century.

Journalism is being pummelled by an incredible transformation. At no other time has technology presented our craft with so many opportunities – to seek out information, ask questions, gather research and, ultimately, to tell our stories.

At the same time, there's much of this digital transformation that has caused heartbreak over this past year with now up to about a thousand jobs lost from our industry (particularly Network Ten and the Fairfax and News Limited newspapers). These follow the thousand-odd jobs that disappeared in the past three or four years.

This means there are fewer of us in the traditional newsroom. Network Ten, for example, recently cut its newsrooms by a third. Editorial rosters in many newspapers are down by a half-to-two thirds what they were in the early noughties.

At the same time, we've been learning new ways to produce news stories and develop new tools to get them to an audience.

In the space of just a few years, our newsrooms have progressed from tentative experiments to comprehensive use of digital photography, audio files, slide shows, interactive graphics, searchable databases, video packages, opinion blogs, live blogs and tweets. There has been an increase in the

number of platforms we write for: print, web, mobiles, smartphones and tablets.

Workflow is being transfigured in a way we've never seen before, with input being split from output to deal with this need to produce material over more platforms with fewer journalists. And we're seeing the loss of subediting – first through centralisation and outsourcing and, ultimately, by delegating the job to technology.

It seems another world now, but it's only about 30 years since, as the Australian Journalists' Association, our union campaigned for training, safety and allowances for using visual display terminals and for complex area make-up during the production process. It was a sign that as journalists we would have to learn new skills as new ways of working were introduced.

As other technologies have arrived, our work has intensified as we juggle producing stories for print and broadcast with regular updates online. Now we are writing for online first, print second. We have to think through all the angles of a story to see if some elements would be good for a slide show or a video package. It's that ability to adapt to new technology, to use new tools to tell good stories, which will ensure the craft of journalism adapts and flourishes whatever the medium.

We need to recognise that this is only part of the emerging ecosystem of new media growing up alongside – and often within – the traditional media.

We're starting to see this new ecosystem in this year's Walkley Award finalists, with new media like *The Global Mail* and *Crikey* sitting alongside names from the traditional players.

Digital technology has reduced the barriers to entry for new players. Websites are sprouting up with small teams of writers producing high-quality, ethical journalism. Their success is directly proportional to their journalism – quality and ethical behaviour is being rewarded with audiences.

And yet with the Walkleys – along with the heart of journalism itself – there's much that isn't changing. Acknowledging the great journalism produced each year is what the awards have always been about. This year, the 57th awards, the standard of entries was as high as ever. More than 1300 submissions were received, each judged by fellow journalists to determine the finalists, with the winners determined by the Walkleys board.

Our congratulations to all the winners – you can see them beginning on page 37.

The profound changes to the delivery of journalism is being recognised by the Walkleys, too. We're undertaking a review of the awards to ensure they keep pace.

As we start to see the future of journalism take shape, we can hope that 2013 will be the year that this new journalism starts to shape our societies for the future.

Christopher Warren

Federal secretary

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Disclaimer: The views expressed in this magazine are not necessarily those of The Walkley Foundation or the Media, Entertainment & Arts Alliance.

CONTRIBUTIONS WELCOME

The Walkley Magazine, the only forum for discussion of media and professional issues by and for journalists, welcomes contributions from journalists, artists and photographers. To maintain the tradition and be worthy of the Walkleys, The Walkley Magazine aims to be a pithy, intelligent and challenging read, and to stand as a record of interesting news in the craft and profession of journalism. It is published five times a year and guidelines for contributors are available on request.



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Marshall Baillieu (former federal Liberal MP and the Premier's second cousin) taunts nurses with the middle-finger gesture. The nurses were protesting outside the Baillieu Library at Melbourne University, where Ted Baillieu was speaking. The shot is one of the series that won Justin McManus the Nikon-Walkley award for Press Photographer of the Year. For more of this year's winners, turn to page 37.

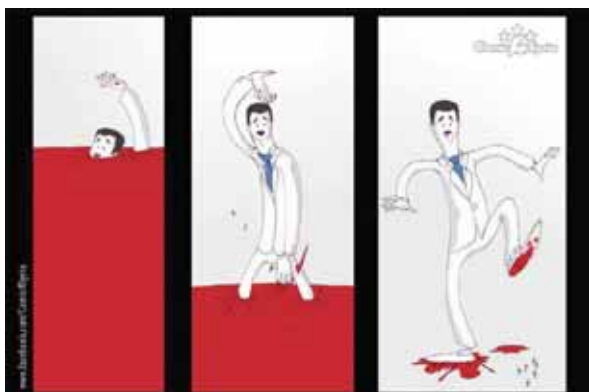
Cartoons with a sharp point

Syrian cartoonists trying to document the plight of their country against a backdrop of heavy press censorship have taken to posting their work anonymously on a new Facebook page.

Comic4Syria, which appears to be most popular among 18 to 24 year olds, has harnessed the power of social media to protest the country's repression.

There has always been a strong tradition of highly political editorial cartoons in Syria, which sits at number 176 of 179 countries in the World Press Freedom Index published by Reporters Without Borders.

Many of the comic strips include the slogan "*alsha'ab yurid isqat al-nizam*" ("The people want the overthrow of the regime"), which fuelled Tunisia and Egypt's Arab springs. It also helped start the Syrian uprising, after youths who were arrested for spray-painting the slogan were tortured and returned to their families.



Courtesy Comic4Syria – (read right to left)

A fresh spin on US newspaper readership

American newspaper readers are like Mitt Romney voters – overwhelmingly white, male and ageing, says US media analyst Ken Doctor.

Two days after the US election, Doctor wrote in his blog that while he was looking at the voter breakdown, "I started hearing a voice inside my election-addled head: Where else had I seen numbers like these? Where had I heard that *Politico* description? Who else was getting a really good market share of a smaller and smaller slice of the population? Ah, yes: the newspaper industry."

Doctor, a former co-chair of the Knight-Ridder taskforce on young readership, said he compared the voter breakdown with the latest newspaper readership surveys from Scarborough Research, which he describes as the "go-to" company for readership analysis.

He found that – like the Republican party's numbers, the social groups who tend to read newspapers the most, both in print and online, tend to be white and male. African-American readers marginally prefer print to online, but in both cases they underperform the whole survey group. Hispanics tend to marginally favour digital over print but, again, in both cases they underperform the whole survey. Asian-Americans overwhelmingly favour digital over print. Their print readership underperforms the survey but in digital readership, Asian-Americans are among the most avid reader groups.

As survey groups pass 50 years of age, they tend to favour print over digital – and this contrast becomes more striking with age.

Doctor's conclusions? "The daily industry is doing okay with older, white people mildly overperforming in print, digital and combined. Among all other ethnic groups except Asian-Americans – off the charts with high overperformance for online news usage – newspapers are underperforming. They, like Mitt Romney, aren't getting their share of the fastest growing population slices in the US."

Australia is set to get its own detailed analysis of newspaper readership next year when The Newspaper Works releases its new readership metric covering newspaper audiences across print, online and mobile media platforms.

The Newspaper Works chief executive, Tony Hale, says the new metric offers deeper insights into people's engagement with newspapers and how advertisers and marketers can better reach their customers.



WA Media Awards 2012 Cartoon winner
Greg Smith 'Like a sunrise': The Sunday Times

Making the Asia-Pacific less deadly for journalists

The International News Safety Institute (INSI) is establishing a regional office in Singapore to boost and coordinate efforts to improve safety and security for media personnel.

The office is an initiative of the Australian Media Alliance and the New Zealand Journalists' Union through the Media Safety and Solidarity Appeal, together with the global union for media workers, UNI, the International Federation of Journalists Asia-Pacific and INSI.

The Asia-Pacific region is one of the most dangerous in the world for journalists and media workers, with 21 journalists killed since January 2012. Those working in the media face targeted attacks, threats and intimidation as well as work-related injury. Three years ago, 32 journalists were among the 58 people murdered in the Maguindanao Massacre on the island of Mindanao in the Philippines.

India, Pakistan, the Philippines and Afghanistan are often listed in the top 10 deadliest countries for media, with Nepal and Sri Lanka ranking amongst the worst countries for impunity, for failing to pursue perpetrators of threats and violence against journalists.

The new INSI office will act as a single point of contact and allow rapid response to threats and attacks on journalists, offer standardised safety-related training materials and training, and better monitor threats to media workers.

News of the Singapore office comes as journalists from 40 media organisations signed "The London Statement" which urges governments, the United Nations and the media industry to do more to protect journalists against violence, and expresses disappointment at ineffectual previous interventions.

The Media Safety and Solidarity Fund helps finance a number of projects to assist media workers and their families: it supports 28 children of journalists killed in Nepal, about 100 children of journalists massacred in the Philippines, and has provided one-off disaster relief grants in Japan, Pakistan, the Philippines and New Zealand.

Its main fundraising event each year is the Australian Press Freedom Media Dinner, which will be held next on May 3, 2013. As well as helping fund the new Singapore office, money raised will be used to finance the campaign for press freedom in the Asia-Pacific region.

West's best

The Sunday Times journalist Anthony DeCeglie is Western Australia's Journalist of the Year, claiming the Daily News Centenary Award at a gala ceremony in Perth on November 3.

DeCeglie won best print news coverage for his probe into the actions of WA's police commissioner, Karl O'Callaghan, during the Perth Hills bushfire, and also best health-related issues coverage for his series of reports on preventable suicides at Fremantle Hospital.

It was DeCeglie's second major award for the year after he won the print category of the Walkley Young Journalist of the Year Awards in June for his report on O'Callaghan.

The overall winner of the Walkley Young Journalist of the Year Award, the ABC's Jake Sturmer, took out Western Australia's award for best current affairs for his report on child sexual abuse at a regional hostel.

Steve Pennells, of *The West Australian*, won the Clarion Award for most outstanding contribution to journalism for feature articles on asylum seekers and the Rinehart family. He took home the gong for best business or finance report for his scoops on the Rinehart family's legal battles, and the award for social equity reporting for his feature on the stories behind asylum seekers who drowned on their voyage to Australia in June.

Paige Taylor of *The Australian* revealed another damaging aspect of the asylum seeker quagmire, with her exposé of the psychological stress suffered by detention guards handling asylum seekers. Her story, "Detention misery cuts both ways", was awarded the Arthur Lovekin Prize for outstanding contribution to print journalism.

For the full list of WA Media Award winners, visit wamediaawards.com.au



2012 Gold Walkley Winner Steve Pennells also won the WA Clarion Award for most outstanding contribution, with the Media Alliance's Christopher Warren

Pope triple crowned at Stanleys

The *Canberra Times*' David Pope is Cartoonist of the Year for 2012, claiming the prestigious Gold Stanley award at the Australian cartooning industry's night of nights in November. Pope also took home the caricaturist and editorial/political awards from the Australian Cartoonists' Association annual conference in Newcastle, NSW.

It is the second Gold Stanley for the former *Sun-Herald* cartoonist, who joined Fairfax's *Canberra Times* broadsheet following the retirement of 30-year veteran Geoff Pryor in 2008.

The ABC's *Insiders* program won the Jim Russell Award for services to the cartooning industry for its "Talking Pictures" segment, which showcases the best news artwork of the week.

Hosted by *The Global Mail* director of photography Mike Bowers, "Talking Pictures" joins an elite group of Jim Russell Award winners including Mr Squiggle creator Norman Hetherington, Steve Panozzo and Rolf Heimann.

The Stanley for the best single gag cartoon went to *The West Australian* cartoonist Dean Alston, while David Follett won the award for comic book artist for *Uncle Silas*.

Last year's Gold Stanley winner, freelance illustrator Anton Emdin, took out his fourth illustrator award in a row, while Gary Clark of *Swamp* fame won the Stanley for best comic strip artist.

The Association's annual conference featured *MAD Magazine* art director Sam Viviano and Australian industry icon Alexander Stitt, creator of "Norm" for the "Life. Be in it" campaign.



Cartoon: David Pope



The ups, downs and sideways

Elections and insurrections, sleaze and sexism, fun and games. So it was business as usual for journalists in 2012, write **Mike Dobbie** and **Jonathan Este**.

It was a little after 1am, three weeks before the Ides of March 2012, when Kevin Rudd huffily resigned as foreign minister and announced he would challenge Julia Gillard for the ALP leadership. As an exercise in political tactics, it was a disaster. Rudd was in New York and in the hours he was incommunicado flying back to Brisbane, Prime Minister Gillard's supporters finally said what they dared not when they first deposed him in 2010, listing a vast catalogue of personality failings. Rudd lost the vote 31 to 71.

Most vehement of Rudd's detractors was Treasurer Wayne Swan, who has spent most of 2012 promising to deliver a budget surplus while seeing revenue decline due to sliding tax receipts and new spending commitments. Swan running out of rabbits in his hat may be one enduring meme for 2013.

The ALP was swept from government in the Northern Territory, held on with the Greens' help in the ACT, and was nearly obliterated in Queensland as Campbell "can do" Newman thundered into government with such an overwhelming majority that "landslide" could never capture its scale.

In the US, after months of bruising Republican primaries, the GOP finally chose a candidate in Mitt Romney. After a debate misstep from Barack Obama, and the

destructive blast of Hurricane Sandy, the campaign came to a climax on the first Tuesday in November when Fox News (but not Karl Rove) grudgingly declared that the people of Ohio (and indeed seven other key battleground states) had voted for Obama, giving him a final electoral college count of 332 to Romney's 206.

It was women and minorities who won it for Obama. And it looks as if it might be women who are responsible for it being a pretty good year for Julia Gillard. This time last year, Labor's numbers were presaging electoral oblivion; now the government is neck and neck with the coalition and there's

daylight between Gillard and opposition leader Tony Abbott as preferred PM.

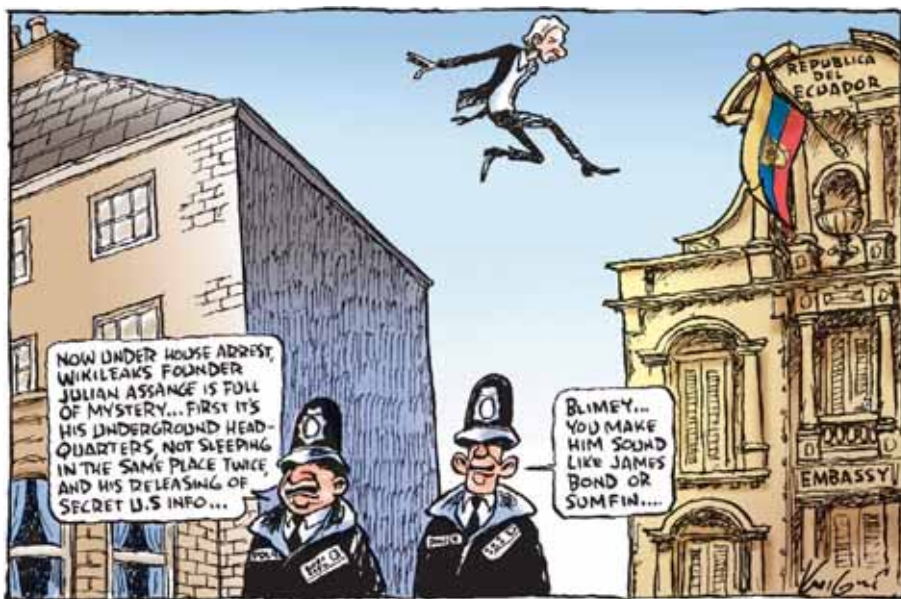
For most of 2012 Gillard cut a somewhat slippery figure in the chamber as she finessed a frankly unfavourable set of numbers (a majority of a single vote is not the best platform on which to govern). Still, her government brought in a carbon tax in July and, as Skyhooks fan Craig Emerson cruelly reminded us, there was no Whyalla wipeout.

Not so Craig Thomson and Peter Slipper. The Health Services Union's implosion and the saga of Thomson's credit cards led to former ALP national president Michael Williamson being charged with hindering ►



Above: Pat Cambell,
The Canberra Times

Right: David Rowe,
The Australian Financial Review



In the same week that Felix Baumgartner parachuted safely from the edge of the atmosphere... in Pakistan the Taliban shot a 14-year-old girl for writing in her blog that she liked going to school



► a police investigation. Thomson's home was raided for examples of his handwriting.

Peter Slipper, having done a deal to become speaker of the House of Representatives and restore some pomp to the position, came unstuck following harassment allegations by his former staffer James Ashby. While the case is ongoing, the offensive sexism of Slipper's own text messages tipped him from the speaker's chair.

Being careful with what you say became a recurring theme in 2012. In September, Alan Jones accused women, including Sydney's lord mayor Clover Moore and former Victorian police chief Christine Nixon, of "destroying the joint". It ignited a powerful new anti-sexism campaign, just in time for when he asserted that Julia Gillard's late father had died of shame. Within 24 hours, 100,000 people had signed a petition and triggered a near total advertising boycott of Jones's radio program.

Then it was Tony Abbott's turn. In the course of expressing revulsion at Slipper's SMS language, Abbott parroted (hehe) the

"died of shame" phrase in parliament. Slipper slid to being a historical footnote while Gillard's counter-attack on Abbott was being applauded the world over.

Misogyny aside, it's been a good year for women: in April, Aung San Suu Kyi was elected to Burma's parliament, almost 22 years after she was first put under house arrest. July saw Gina Rinehart named the world's richest woman; the sweat from everyone else's brow and the lack of any meaningful taxation contributed to an increase of nearly \$20 billion in 12 months. Hurdler Sally Pearson and cyclist Anna Meares delivered restorative gold after a poor start for Australia's Olympians in London. And a few weeks later, swimmer Jacqueline Freney won eight gold medals as the Paralympians showed how to get the job done.

Still in London, Julian Assange stayed in the news by taking up a long-term residency at Ecuador's embassy – an odd choice given that Ecuador's regime shut down six radio broadcasters and two TV stations in the space



of a fortnight this year. But it did provide a memorable “Evita” moment as Assange delivered a speech at the embassy’s window.

The UK’s Lord Justice Leveson is sharpening his pencil to write a report that may recommend the end of press self-regulation. During his inquiry he heard Rupert Murdoch and Rebekah Brooks detail their extraordinary influence over political leaders, including the latter’s gooey SMS exchanges with UK PM David Cameron (LOL).

In September, outcry over an obscure anti-Islamic video led to a protest by less than 100 people in Sydney streets that turned violent.

Later, we were stunned by the abduction and murder of ABC employee Jill Meagher. Tens of thousands of people rallied in Melbourne to demand greater safety on city streets at night.

In November, inquiries into child abuse at the hands of Catholic clergy led the federal government to announce a royal commission.

And there were echoes of the Rum Corps in NSW, as the ICAC anti-corruption watchdog heard allegations about secret deals by former Labor MPs Eddie Obeid and Ian Macdonald.

New foreign minister, former NSW premier Bob Carr, finished off Kevin Rudd’s work in securing a seat for Australia on the UN Security Council – but only after \$24 million was spent schmoozing for votes.

For much of 2012 we have watched on with dismay as Syria descends into the sort of civil war that threatens to engulf the rest of the region. The dream of an Arab Spring has all too predictably given way to a nightmare that could drag in Lebanon, Turkey and Israel.

Another dream that appears to be disintegrating is the European Union, where unemployment hit 11.6 per cent and the future of the single currency looks decidedly shaky as the Greek and Spanish economies wallow in the misery of ruthless austerity measures.

On the paddock, in a glorious confirmation of rival footy code acceptance, Sydney’s Swans waved the AFL flag and Melbourne’s Storm took the NRL trophy. Meanwhile, the Wallabies ended the All Blacks’ 10-game winning streak and Black Caviar became the most awesome mare ever to set hoof on a racetrack.

The centuries-old struggle between religion and science continues. In October, as a popular internet meme noted, in the same week that Felix Baumgartner parachuted safely from the edge of the atmosphere, breaking the sound barrier as he freefell, in Pakistan the Taliban shot a 14-year-old girl for writing in her blog that she liked going to school. Way to go, religion!

And a happy Christmas to all...

Opposite top row: Mark Knight, *Herald Sun*; David Follett, www.watermarkitd.com

Middle: Jon Kudelka, *The Australian*

Bottom row: Peter Nicholson, *The Australian*; Peter MacMullin, *Sunday Mail* – Adelaide

Right: Rod Emmerson, *The New Zealand Herald*

The year in NZ

The Pike River mine disaster and the Christchurch earthquake were still resonating in New Zealand in 2012, but **Liz Banas** also found a cavalcade of human foibles to report on

Revolting diplomats, a billionaire internet mogul with a ridiculous name, a massive privacy breach at the Accident Compensation Corporation and a victorious Olympic Games made New Zealand’s headlines in 2012.

But some of the biggest stories of 2011 also continued to command attention; the ongoing clean-up of the shipwrecked *Rena* in the Bay of Plenty, and royal commissions into the Pike River mine disaster and Christchurch quake.

The evidence suggested that the mine tragedy was an accident that could have been avoided and that the CTV building in Christchurch – which collapsed in the February 22 earthquake, killing 115 people – should have been condemned after the September 2010 quake.

The pain continued as the Pike River inquiry unfolded and it became clear that the remains of the 29 men who died in the mine explosion would be staying there.

Internet entrepreneur Kim Dotcom went from zero to virtual folk hero on January 20, when NZ police arrested him in response to US charges over pirated content shared through his Megaupload website. The High Court found the raid on his Auckland mansion was illegal, and digging by his lawyers revealed that Dotcom had been illegally spied on by the Government Communications Security Bureau (GCSB).

New Zealand’s opposition parties have been hounding Prime Minister John Key over what he knew of the GCSB’s involvement, but it was just one in a parade of headaches for the National-led government. Its policy to partially sell some state assets has been delayed because of a High Court action by the Maori Council.

A plan to increase school class sizes was deeply unpopular with the public and dropped. And diplomats dismayed at plans to cut wages and conditions leaked like sieves to Labour.

A massive privacy breach by the Accident Compensation Corporation (ACC) was exposed by the dogged ACC claimant, Bronwyn Pullar, a former National Party activist. By mistake she had been emailed the personal details of 6500 ACC clients. After she publicised the privacy breach, the ACC said she’d tried to blackmail senior managers into granting her accident compensation at a meeting in 2011. Police found no evidence of this.

The fallout included the scalp of her friend, the-then ACC minister, Nick Smith, as well as the board’s chairperson, three board members and the (yet-to-go) chief executive.

More recently it was found the Ministry of Social Development’s self-service public computer kiosks could readily access private and confidential records.

The National government’s support partner, ACT New Zealand’s John Banks, kept his

New Zealand’s Olympic team did the country proud at the London Games, bringing back 13 medals including six gold

ministerial warrant despite a condemning probe into “anonymous” political donations he’d received for his 2010 Auckland mayoral campaign. Kim Dotcom featured in that story, too. The police found Banks had personally solicited Dotcom and received donations worth tens of thousands of dollars, which Banks then contorted himself to deny. The Nationals’ numbers in parliament meant Keys managed to keep Banks in his job as minister for small business and regulatory reform.

One year into a second term, some points are chipping off National, as can only be expected. But Labour’s leader, David Shearer, has yet to make any real impact. His best hope at forming the next government remains making a deal with the Green Party and, potentially, New Zealand First.

The deaths of five New Zealand Defence Force staff in one month in Afghanistan reminded New Zealanders of the heavy price those people and their families can pay, and provoked fresh calls for the rest of the forces to be brought home.

New Zealand’s Olympic team did the country proud at the London Games, bringing back 13 medals including six gold. The final gold belatedly went to shot putter Valerie Adams, after the initial winner, Belarusian Nadzeya Ostapchuk, failed a drug test.

Liz Banas is a political reporter for Radio New Zealand



No gain – but plenty of pain

Glenn Dyer casts an eye over a miserable year for Australian journalists and predicts more pain for 2013. Cartoon by **David Rowe**

It will go down as the year when the media, and especially journalists, were news for all the wrong reasons: not fabulous scoops, penetrating insights or investigative exclusives (a much demeaned word these days), but for redundancies, job losses, falling ad revenues, drooping circulations and those wonderful corporate euphemisms, “restructuring”, “downsizing” and “rightsizing” that produced multimillion dollar losses at Fairfax and News.

The year 2012 was a miserable one for the profession. Hundreds of years of experience and knowledge have been lost, especially at News Limited and Fairfax, where more than 750 journalists’ jobs were shed. Dozens have gone at APN and some of the surviving trade press, while magazine publishers have been constant trimmers of staffing levels, not only in 2012. In some ways though, 2012 has been a precursor for more massive changes in 2013 that won’t be good for our profession.

The year ended with Network Ten management revealing plans to axe up to 100 jobs from its TV news and current affairs, the one part of the network that has held its own as ratings crumbled in 2012. Ten will switch to single-presenter news in 2013 and away from the double headers of the past decade or more (a cost saving in itself). The promise of a new investigative program in 2013, however, is not enough to hide what is a poor management decision to cut the size of the news division.

Nowhere was the strains of 2012 better illustrated than in who was retrenched (voluntarily or otherwise) from papers such as *The Age* and *The Sydney Morning Herald* (SMH). There seems to have been an inordinate number of experienced writers, editors, subs, graphics people and snappers who have gone. Many wanted to retire, but the media generally will come to regret the loss of so much corporate memory.

Bauer’s purchase of ACP Magazines, at a reported \$525 million, was the biggest deal of the year – in print, at least. (The News/Foxtel purchases of Austar and then ConsMedia were larger at close to \$2 billion each.) ACP is being renamed Bauer, but the question remains: how will the new German owners handle a standalone business with no links to another major player in the



Hundreds of years of experience and knowledge have been lost, especially at News Limited and Fairfax

local market? Nine and Bauer say they have established links to continue cross-platform selling and other deals, but the now-reprieved Nine Network and its new hedge-fund owners will want the Germans to pay as much cash as possible for any ads/sponsorship deals, while the Germans will want the payment to be taken as contra advertising.

And speaking of advertising deals, don’t underestimate the financial damage done to print by the federal government switching its job ads from mainstream print media to internet job sites. It is already hurting the Friday and weekend editions of *The Australian Financial Review*, SMH, *Age* and *The Australian*.

The *Business Spectator* website was bought by News Limited, significantly lessening competition in the provision of online financial advice and reporting. It is being run as an independent online publication, but also integrated with the News Limited papers such as *The Australian* and the capital city tabloids. How long this separation continues is going to be a test of News Limited’s commitment to a multi-voice approach to reporting. It has not been a feature of the company’s approach in the past.

And next year? More of what we saw in 2012. Hopes that 2013 will see ad revenues go up sit oddly with the cuts in spending by state and federal governments and weak outlooks for a host of sectors,

especially retailing. The best indicator of what will happen next year will be interest rates and the value of the Aussie dollar. The likelihood of interest rate cuts and a continuing strong dollar will mean more overseas travel and online shopping and a weak year for retailers and local tourism – both big sources of ad revenue.

Online media companies such as carsales.com.au (with or without *The Trading Post*), realestate.com.au, Seek, Wotif and Webjet, will continue to grab and outpace their older, analogue-based rivals at Fairfax and News Limited, just as they did in 2012. News Limited controls realestate.com.au. Could that stake be sold if the ad revenue slide continues in 2013? News Corp has already warned that more asset write-downs could occur in its newspaper business, especially at News Limited.

Of course 2013 is also a federal election year, so there will be a one-off splurge of ad dollars, especially in TV and radio. But the costs of chasing our political leaders and their caravans around Australia for 30-odd days will add to the already strained finances of the papers and broadcast newsrooms. 2014 could see a further round of cost reductions if there’s no widespread pick-up in ad spend.

If you had to choose one area of the media that has proven to be remarkably resilient, it is radio. Commercial radio seems to

View from the bunker

be resisting the impact of the internet, but cost pressures at Fairfax Media, as well as the continuing arguments over ownership (Gina Rinehart principally) could see the future of the Fairfax Radio Network (including 2UE, 3AW and 4BC) up in the air. Remember, Fairfax has already had one unsuccessful attempt to sell its radio interests.

Meanwhile, the future of Alan Jones at Macquarie Radio's 2GB in Sydney will be watched closely. It could be the biggest story of 2013, like he was in the closing months of 2012.

Next year will be an important year for TV because analogue broadcasting is due to stop and it will go all-digital at the end of 2013. The Convergence Review and Finkelstein inquiry made headlines in 2012, but will probably fade to a dull grey next year as the federal election makes any change of policy problematic.

The paywall and move to tabloid size at Fairfax will be a last throw of the die for the futures of *The Sydney Morning Herald* and *The Age*.

And finally, there's the splitting of the giant News Corp into its publishing and entertainment parts and the dividing of the Murdoch-controlled giant which will, among other things, expose the finances of *The Australian*...

News Limited in Australia, plus 50 per cent of Foxtel and all of Fox Sports (and control of Sky in NZ), will become a major part of the publishing company, along with News International in London and *The Wall Street Journal* and *New York Post* in the US. Initially nothing will change, but the divorce will be final and the future of marginal papers such as *The Australian* here (and *The Times* in London and *New York Post* in New York) will no longer be able to be hidden among the riches of Fox News and Fox cable and FTA TV.

News Limited's sweeping restructuring in 2012 could very well be a precursor to some more tough decisions in 2013 or 2014, along with Fairfax Media finally deciding on the future of *The Age* and SMH after the new paywall and tabloid-sized experiments start next March.

Glenn Dyer has been a journalist for more than 40 years, in Canberra, Brisbane and Sydney, working at Queensland Newspapers, AAP, *The Australian Financial Review*, the Nine Network's *Business Sunday* and, since 2004, for *Crikey*.

David Rowe is a Walkley Award-winning cartoonist and illustrator with *The Australian Financial Review*.

At least we're still here writes
Joe Hildebrand.
Cartoons by
Bruce Petty and Glen Le Lievre



It has been an extraordinary year for the media, most notably in respect of the fact that it still exists.

As everyone in the industry knows, 2012 will be remembered as the year that the Gillard government formed an alliance with the internet in a bid to destroy helpless and innocent media proprietors. However this assault was successfully repelled thanks to a unique combination of apathy, inexperience and short attention spans.

I refer of course to the Finkelstein inquiry, Australia's answer to the UK's Leveson inquiry. Indeed the only major difference between the two was that Leveson was inquiring into something that had actually happened whereas Finkelstein was inquiring into more sort of... well, you know, just stuff. Thankfully the report handed down by Finkelstein was so pointless, out of touch and silly that even the people who commissioned it decided it would be best for all concerned if it was just quietly ignored.

This represented a significant and welcome shift in the Gillard government's approach to dealing with the media, which is worth putting in some context here.

Readers of Maxine McKew will have discovered that in 2010 there was a change in the prime ministership and that the cute white-haired robot that everybody voted for had been replaced by the nice red-headed lady. Everything was going fine and people really liked the nice lady, until she started saying things like how she wanted people to meet "the real Julia" and that our planet needed to be saved by "a citizens' assembly", which made everybody sort of look sideways at each other. The only person who truly understood her was Phil Coorey, but every time Julia Gillard would leak a story to him, Kevin Rudd would leak a story to Peter

Hartcher. She just couldn't win.

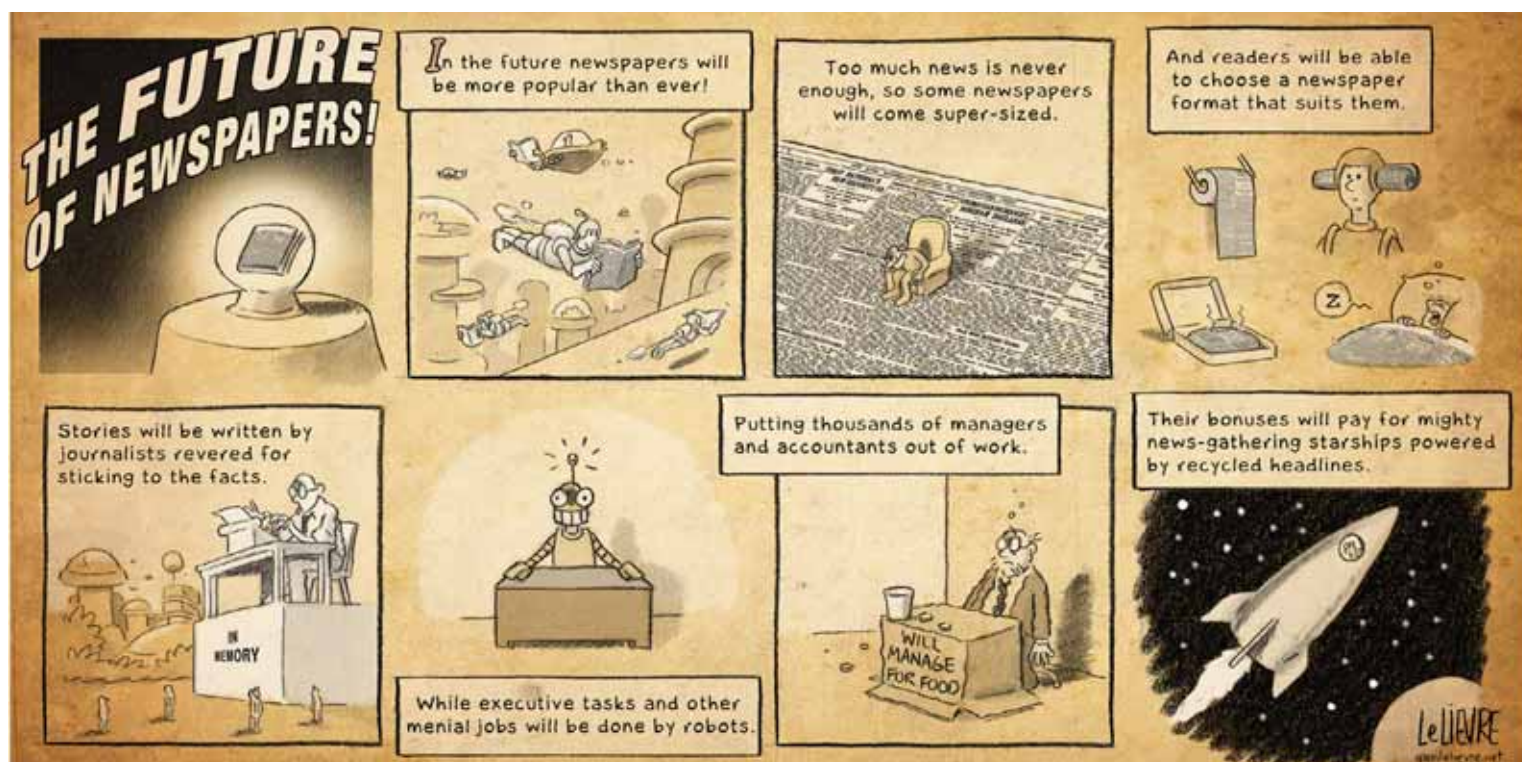
Over at News Limited the situation was even worse. Its columnists and coverage were relentless in their bias, prejudicially reflecting the view of the vast majority of the electorate rather than trying to convince them that the government was in fact doing a really good job. As part of its anti-Labor campaign the *Telegraph* had also enlisted a slew of anti-Labor columnists, such as Graham Richardson, Kevin Rudd, Bill Shorten and Kristina Keneally. Even Swanny got a run. When would the Murdoch right-wing hate attacks end?

Mercifully, the TV news coverage was more forgiving: it just ignored the government altogether.

And so the government launched an inquisition – sorry, inquiry – into the media to find out why nobody liked it. And the answer was that nobody had any idea, least of all Ray Finkelstein.

So after Ray had failed to shine a light on the problem (although fortunately shocking puns will be banned under the new media regulations), the government appears to have decided that it might be more fiscally prudent to avoid spending \$2 million on a media cop and instead spend 50 cents on a phone call to, I dunno, a journo or an editor or something. Thankfully this now appears to be happening a bit more often and, in what can only be a random coincidence, the government's stocks are rising.

Meanwhile, just as the government was discovering that its worst enemy was the opposition, Fairfax was discovering that its worst enemy was its own management. In recent months the Fairfax executive has undertaken a series of drastic reforms and restructuring, yet despite its best efforts the company has still managed to survive. ►



► This is not to say it is much of a life. There are reports out of Darling Island that several journalists have applied for work in a Siberian salt mine. Internal sources say that while the physical labour would be torturous, it would still be more bearable than the current company protocol of Greg Hywood leaping out from behind cubicles screaming “We’re all going to die!!!!” at random intervals throughout the day.

At News Limited, of course, we have no truck with such negativity – when we kill someone off the last expression on their face is one of pleasant surprise – but sadly such professionalism is all too rare in the industry these days.

It’s been a tough year in television, too. Everyone knows that Nine was brought to the brink of oblivion and it was only the quick thinking of David Gynge that saved the day. Just when the deal was about to collapse, the Gynge fended off disaster by issuing an ultimatum that he was about to walk to Seven. And hearteningly for the media industry, this declaration was made in the old-fashioned and honourable way, namely via a strategic off-the-record leak to a newspaper.

But even Nine’s issues are nothing compared to those at Ten, where programmers had clearly watched carefully the disastrous experiment of the Ben Elton show and then decided to adopt it as their 2012 business plan.

The year 2012 might be best remembered as The Year of the Outrage. And where would we be without it? Were it not for the breathless hysteria endlessly generated by social media then... Well, everything would be just like it was except that thousands of unemployed people

At News Limited, of course, we have no truck with such negativity – when we kill someone off the last expression on their face is one of pleasant surprise

and vegan activists would have nothing to do. But without doubt the biggest impact on the news in 2012 has been the internet, something which we in the mainstream media were shocked to discover in 2011.

For those who don’t know, this “internet” has been giving free information to everyone for 20 years and, as a result, must be destroyed. Otherwise young people run the risk of thinking Jeff Goldblum is dead, Wayne Swan is popular and the phrase “Totes LOLz” is an appropriate headline.

Of course the internet isn’t all bad. After all, it’s given us something more important than the stodgy old mastheads of the past. I speak of course of mummy bloggers, who remind us that the problems of international and domestic politics all pale into insignificance when it comes time to decide whose turn it is to change the nappy. And they also give Julia Gillard somebody to talk to when Phil Coorey’s not around.

In short, we all have to not just face but embrace the challenges of the brave new online world, even if that means calling some of our columnists “bloggers”.

And the truth is we have embraced it with great enthusiasm. The only slight problem is our advertisers haven’t been quite as enthusiastic, EVEN THOUGH IT IS A GREAT

WAY TO ENGAGE DIRECTLY WITH YOUR CUSTOMER BASE AND BUILD BRAND FAMILIARITY.

In this respect, at least, we are in total agreement with the ABC and Fairfax, which is that everything wrong in the world is the fault of evil corporations, and I’m sure I speak for both organisations when I say thank God for the tireless and saintlike benevolence of News Limited.

Sadly the transformation of our newsrooms has meant the loss of many of our beloved colleagues and, yes, you are now witnessing the first time a reporter has ever spoken kindly about subs.

That is the cost of journalism, just as it is the cost of life. We go to war every day with the government, with the world, with each other and with ourselves, and every day we lose close comrades.

But we also get new recruits, young kids we think will never replace the friends we’ve lost or understand the rugged craft we think ourselves custodians of.

Then one day it’s our turn to bow out due to old age or alcoholism or bean-counting bosses and as we drift away we turn back to see them there in our wake: fighting on, clutching the flag, winning and losing and rising again.

Joe Hildebrand is a journalist for *The Daily Telegraph* and a multimedia superstar. Twitter: @Joe_Hildebrand

Bruce Petty is one of Australia’s best-known political satirists and cartoonists

Glen Le Lievre is a contributing cartoonist for Fairfax and *The New Yorker*.

Parrot in the headlines

Neil Breen hoped his paper's Alan 'died of shame' Jones story would spark a follow-up. But it was social media that ran with the scoop.
Cartoon by **Anton Emdin**

We call it "journalism in jeans", and during my seven years editing *The Sunday Telegraph* it was often my biggest frustration. It was the term we used to lament the lack of follow-up in Monday's papers of stories we'd broken in the Sunday edition.

Most newspaper newsrooms are lazy on Sundays. Skeleton staffs are on; many wearing jeans and clutching bags of Maccas to help with the Saturday night hangover.

The small Monday papers are dominated by three things: stories which have been bottom-drawer to roll out in Monday's papers, sport and what politicians said on the Sunday morning breakfast shows.

We knew comments by Alan Jones at a Sydney University Young Liberals function – that Julia Gillard's father had "died of shame" because of political lies she told – were potentially dynamite. But after we published Jonathan Marshall's story on Jones, we were worried what the lazy Sunday newsrooms might do with it.

Complicating matters was that it was a long weekend in NSW and also NRL Grand Final day, allowing even more scope for newsrooms to roll through a laid-back Sunday.

We were also worried by the power of Alan Jones. We felt we weren't guaranteed much backup from our sister publication, *The Daily Telegraph*, because of its relationship with the 2GB broadcaster.

This was borne out on the Monday when the *Tele* ran a 1000-word opinion piece from Jones in which he questioned our ethics, and said (wrongly) we had broken Chatham House Rules [where the identity of who says what is kept confidential] and may have committed a criminal offence by breaching the Listening Devices Act.

Jones had a theory that the story was a "get-square" because of a blurb the paper had with him in 2009 over our coverage of an incident involving his friend Soccerroo Tim Cahill at a Kings Cross nightclub.

But how our journalist Jonathan Marshall came to be at the Young Liberals function is quite simple. Our deputy editor, Claire Harvey, had an idea that Marshall should register with both the Young Liberals and Young Labor in NSW to see if he could find out what the parties were up to at a grassroots level.

Our reason? In this volatile, hung federal parliament, journalists are constantly subjected to political spin. Maybe, at a

grassroots level, we could find out exactly what was going on and what the true beliefs of the parties are.

After Marshall registered with the Young Liberals, Alex Dore, a candidate in the 2010 federal election and president of the Sydney University Liberal Club, sent an email inviting him to the function.

It was clearly a "public event" and was labelled as such on the Young Liberals website. There were no Chatham House Rules in place and at no stage during the evening did the MC Simon Berger (who subsequently resigned from his job as a government relations officer at Woolworths) ask journalists to identify themselves. They were back-stories concocted by the Young Liberals and fed to journalists because of the embarrassment caused to their hero Jones.

As for taping the entire night, our legal advice was that we were on very solid ground because of the nature of the function.

By 8pm on the Saturday night, we knew the story was big.

On Saturday nights, *The Sunday Telegraph* is available in newsagents, service stations and convenience stores in and around the Sydney CBD by about 7pm. Each week, Brenden Wood from *MediaWeek* takes a picture of our page one and puts it on Twitter.

That night, he put the Jones story up. We were running the story all over page five and had it as a blurb on page one – our splash being the magnificent AFL Grand Final victory by the Sydney Swans.

Immediately Twitter went berserk and it spread through other social media.

By Sunday morning, the story led every radio and television bulletin and dominated the political discussions on the Sunday morning shows.

Social media gave hundreds of thousands of people an immediate voice. It was so swift over a 12-hour period, Jones had no option but to apologise

By midday, Jones was 30 minutes into an extraordinary 45-minute press conference, in which he apologised, but then tore apart the Labor government while he was there.

For one Sunday at least, the journalism in jeans culture was forgotten.

The story was big, and it was big because of social media.

Claire Harvey and I had no idea the story would be this big. At one stage on the Saturday before we published, she said she hoped the story would be followed up on page one of Monday's *Sydney Morning Herald*, squeezing in alongside the NRL Grand Final.

We hoped, maybe, it would kick along when politicians were properly back on deck after the long weekend.

We did not foresee that social media could mobilise so fast. Social media gave hundreds of thousands of people an immediate voice. It was so swift over a 12-hour period, Jones had no option but to apologise.

He was staring at cold, hard proof that what he said was offensive. If it had been only one paper that thought it was offensive, he could have batted it away.

The social media response was so large in the following seven days that 2GB suspended advertising on Jones's show to protect sponsors, whose businesses were being targeted for supporting him.

A lot of commentary about this story has labelled it a "success for social media". I agree with that, but not wholeheartedly.

This story is equally a success for traditional media. Traditional media, as in *The Sunday Telegraph*, broke the story. Traditional media has the resources, the ideas, the skill and the reach to execute a story such as this. Social media does not.

But social media has something traditional media doesn't – the ability to unite thousands upon thousands of people quickly and give them a voice. A voice that can't be denied.

Without social media, *The Sunday Telegraph* would have had to wait seven days to publish letters, and even then we could run maybe only 20 to 30.

We would have been under attack from powerful forces and defending ourselves for publishing the story, a story clearly in the public interest.

Social media did the job journalists in jeans often can't be bothered with.

Neil Breen is a Walkley-winning journalist who edited *The Sunday Telegraph* from 2006-2012. He is now executive producer of *Today* on the Nine Network

Anton Emdin draws cover art, illustrations and cartoons for international and domestic publications such as *MAD*, *The Spectator*, *People* and *The Global Mail*



Way to destroy the joint, Alan

Alan Jones' comment about Julia Gillard's father ignited a powder keg of feminist anger that had been waiting to blow, writes **Jenna Price**.

Cartoon by **Cathy Wilcox**

It's Saturday, September 29, late afternoon. Cheer, cheer, the red and the white. I'll remember the day of the 2012 AFL Grand Final for two reasons: the Sydney Swans were slammed in the third quarter but blew the Hawks away in the final term. And Australian feminists fuelled a movement which would put women on the home page of every major Australian news site. And those women on those home pages were not dressed in bikinis.

We had help from an unlikely quarter.

At 7.42pm that Grand Final day, when I was still transfixed by anything Swans-related on the telly, a little tweet made its way from the fingers of a man I didn't know then. The first response to that tweet said #boom.

The tweeter's name is Brenden Wood. He works as a news producer for Southern Cross Austereo, does podcasts for James Manning's *MediaWeek*, and he's a first grade touch judge.

Every Saturday night, he buys an early edition of *The Sunday Telegraph* and tweets out the front page. Depending on what it says, he might put the #auspol hashtag on it. That night he pulled up at his local servo, filled up, and looked at page one which pointed to a story about 2GB talkback presenter Alan Jones on page five.

For decades, what makes news has been decided by those in news conferences. These people have senior positions in news organisations, are usually men, and have not had a good track record in being sensitive to women's issues.

But by the time @brendenwood tweeted Alan Jones's reported remarks that Julia Gillard's father had died of shame, there were already thousands of us in a different kind of news conference, where we believed that women's issues were more than the cost of plastic surgery. And more than discovering if pink is the new black.

That news conference was called facebook.com/destroythejoint.

That particular Facebook page was set up on September 2 by Sally McManus, the secretary of the Australian Services Union. There's one I created, too, which implored everyone IN THE UNIVERSE to storm 2GB. They were both set up within a couple of days of Alan Jones claiming women were destroying the joint, naming Prime Minister Julia Gillard, Sydney's lord mayor, Clover Moore, and the former Victorian police commissioner, Christine Nixon.



“Reputationally, definitely, it will have a long-term effect. The commercial impact may not be that great but people will remember what went on”

The main aim of these pages was to highlight incidents of sexism. McManus's idea made a ton more sense. When she sent out invitations to join her page, I joined quick smart. I'd met her once at a feminist conference two years ago.

And in the intervening weeks between Jones's foolish remarks and his cruel comments about the prime minister's father, the Destroyers aggregated a community that had had enough. Not just of Alan Jones, but of the entire tone of the national conversation around women.

In six weeks, the page grew to 20,000 followers, and on some days had a reach of nearly 300,000 and a broader network (what Facebook calls Friends of Fans) of more than three million people.

Advertisers pay to get that kind of influence. Except on social media, it's free.

And on Sunday morning, when Jones was hauled back from his Southern Highlands hobby farm in order to apologise for his calculated remarks, there were thousands of Australians who'd had enough.

One senior 2GB staffer said he knew after the first five minutes that the station had a disaster on its hands. Twitter thought so, too. It tossed up between hashtagging the Sunday morning press conference of the radio announcer as #alanjonesapology, but headed for #alanjonesnonapology.

But there were already hundreds of us using a hashtag devised a month before, #destroythejoint. And as we all sat glued to the telly, we watched a man who couldn't

say sorry. And who kept on not saying sorry until the very end when a reporter asked him if he thought advertisers would stay with the program. Jones replied: You don't see them queuing up to leave.

#boom

The folks at the change.org petition called Sack Alan Jones put pressure on advertisers. So did Destroy the Joint. We collaborated on lists and updates. We were and are friendly, but separate. (Personally, I don't think you should sack people unless they really resist training and education.)

Our joined efforts were belittled by almost everyone in mainstream media. It won't work. It won't last more than a week. It won't have an impact.

A month later, long after the first advertisers withdrew their sponsorship because of social media pressure (and emails, texts and phone calls are definitely part of social media), long after a furious Jones railed against Mercedes for backing right away, Tim Burrowes of *Mumbrella* admits he underestimated the impact of the campaign.

He says: “Reputationally, definitely, it will have a long-term effect. The commercial impact may not be that great but people will remember what went on.”

But Burrowes did say that he thought the Sack Alan Jones campaign had a bigger impact than Destroy the Joint, which he claimed was limited to social media.

Our stated aim was to call out sexism and misogyny, although we didn't distinguish between mainstream and social media. And I'd estimate that of the 40 or so women and men who either administer or moderate the Destroy the Joint Facebook page as a social service, we are united in trying to make Australia and Australians less sexist (we aren't united about much else because our political stances vary widely and wildly).

Here are some figures which might interest you.

In 2011, between August 31 and November 4, Factiva (a database of news articles, features and websites) found 125 mentions of sexism in Australian media.

A year later, from the day that Jones said women were destroying the joint, through the time when it was reported that he said the PM's father died of shame, to the day I filed this story, that number was 2561.

And not a single tweet among them.

Jenna Price is a feminist, journalist and journalism and social media academic at the University of Technology, Sydney
Cathy Wilcox is a Walkley Award-winning cartoonist for *The Sydney Morning Herald* and *The Sun-Herald*

A touchy subject in a blokey world

Catherine Fox found coverage of Julia Gillard's speech on sexism revealed a big divide between media commentary and public sentiment.

Cartoon by **Andrew Dyson**

As a veteran observer of gender dynamics in Australian workplaces for *The Australian Financial Review's* "Corporate Woman" column, there are few opinions I haven't heard about gender discrimination.

Even so, the reaction to Julia Gillard's "sexism" speech by many Australian media commentators was a sign that there's plenty of progress to be made in understanding why half the population is still a long way from getting a fair deal.

It's not as though most political commentators ignored the speech, but context rather than content was the focus of the immediate coverage. To be fair, few anticipated the strength of the response from women – and men – in Australia and internationally, even those of us wondering why it took the PM so long to react to the blatant gender bias she has faced.

Yet having a woman finally publicly hitting back at the discrimination, bullying and double standards faced by females in leadership seemed to be regarded as mostly a tactical manoeuvre by many seasoned observers. (The speech came during the turbulent debate over removing Peter Slipper as speaker in the House of Representatives.)

But perhaps the commentators were too close to the Canberra action or too far from the lives of many working women to see the wood for the trees.

If you've never experienced sexism, which many powerful men in politics and the media haven't, then it's a bit of a stretch to believe it is a serious problem. It's all the harder to appreciate how widespread sexism still is.

As a regular writer and speaker on this topic, I hear from women employed in all kinds of sectors and ranks who continue to encounter particular barriers, along with sexist attitudes and behaviour, in workplaces all over Australia. They don't speak up for fear of repercussions, but many were cheering on the PM.

As the first woman in Australia's top job, Julia Gillard was bound to be the target of some gender discrimination, but she has copped a major battering which would never have been directed at former incumbents. The prime minister has put up with public ridicule based on her gender, plus a

noticeable lack of basic respect from many parts of the media.

Alan Jones stands out with "Juliar" and his remarks about tying her in a chaff bag and her father dying of shame, but other commentators also constantly refer to her by her first name, something that hasn't happened with male prime ministers.

Time and again, criticism of Gillard's leadership has been linked to her gender, and reinforced the informal belief that women simply can't handle top jobs as well as men. After Barack Obama's Australian visit in 2011, Andrew Bolt wrote that "her bizarre fawning, giggling and breathlessness in his presence made her seem weak, even girlish."

Media commentary during the PM's tenure hasn't been uniformly sexist, of course. But the message of incompetent that has seen Julia Gillard routinely described as "the worst prime minister ever" has fallen on particularly fertile soil. And yet the deniers continue to maintain these unprecedented attacks are simply about "the facts" and nothing to do with sexism.

The response to Gillard's speech would suggest it's time for politicians and commentators to get their heads out of the sand. Instead of trawling over dictionary definitions of *misogyny*, they should be taking some action to prevent further belittling and stereotyping of women.

Many parts of our society are still deeply uncomfortable with women in positions of authority. The hardy females who make it to the top are scrutinised more, held up to higher standards and criticised for being too aggressive, when a man would be seen as being decisive. They're also criticised for how they look and sound, the colour of their hair and the size of their behind.

This kind of gender bias, based on outdated norms, doesn't just affect women in authority. Sexism is the reason we still have a gender pay gap of around 17.2 per cent in Australia, which is hardly a trivial matter. Bringing home a smaller pay packet simply because you are female should concern most women, no matter what their job or income.

The bias and discrimination women face is often unchallenged in the media because, unlike the criticism of the prime minister, it can be covert. But the statistics show us there is something wrong.

In 2010, just 3 per cent of the CEOs of ASX200 companies were women, and only 8 per cent of senior executives were female, according to the Equal Opportunity for Women in the Workplace Agency. And women make up just 20 per cent of expert news commentary in daily metropolitan news media, according to the *Women in Media* report produced by the Media Research Group in March 2012.

Blind spots come from unchallenged views about the way the world works. Australia is still a blokey place, even though I have yet to meet an Australian who doesn't genuinely think they are fair-minded most of the time. This egalitarian myth about the land of the fair go needs to be re-examined.

Sadly, some in the media continue to rely on lazy generalisations and recycling of unhelpful myths like those I wrote up in my latest book, *7 Myths about Women and Work*. Instead, the media should be asking the real question: why women's involvement in all walks of life isn't 50/50.

Catherine Fox is deputy editor of *AFR Boss* magazine, writes a weekly column for *The Australian Financial Review* and is author of *7 Myths about Women and Work* (NewSouth, \$29.99)

Andrew Dyson is a cartoonist and columnist for *The Age*

If you've never experienced sexism, which many powerful men in politics and the media haven't, then it's a bit of a stretch to believe it is a serious problem



Can we have a quiet word about sexism?

The *Macquarie Dictionary*'s **Susan Butler** admits amusement over the politicians' duelling definitions for "misogyny".
Cartoon by **Cathy Wilcox**

Who would have thought that the entry on *misogyny* would have pulled *Macquarie Dictionary* into such a media storm? The word entered the English language in the 1600s as a gloss of the Greek word *misogynia* [*misein* to hate + *gyne* woman] and pottered along with infrequent use until the 1890s, when it was taken up in psychology and given a pair in *misandry* [hatred of men].

Somewhere in the 1900s, but increasingly in the feminist discourse of the latter part of the 20th century, it became a synonym for *sexism*, both words referring to a general prejudice against women as opposed to an individual pathological mental state. The first meaning of the word, hatred of women, still stands as a definition in the *Macquarie*, but it seems some people think this meaning is being replaced by the one relating to prejudice.

The whole discussion kicked off with a phone call to the dictionary from a journalist at *The Australian Financial Review* who, prompted by the debate about the meaning of *misogyny* following Julia Gillard's speech in parliament, rang to ask the editors of the dictionary what we thought.

The notion of a conspiracy here – that the dictionary was in cahoots with the PM to change the meaning of the word – was highly amusing. (It would be fun to be a *lexicographe grise* but the probability that I'd find such a role in politics is not high. Back to my drudgery.)

Also amusing was watching the virtuous pedants-in-politics, clutching their *Oxford Concise* dictionaries of about 30 years ago and maintaining that the *Oxford* would never do such a thing. Just to rub salt into the wound, they scoffed that the *Macquarie* was the sort of dictionary that would allow *decimate* to mean "annihilate".



The notion of a conspiracy here – that the dictionary was in cahoots with the PM to change the meaning of the word – was highly amusing

Of course, the most recent and comprehensive edition of the *Oxford* allows both these changes in meaning. The editor of the *Oxford English Dictionary*, John Simpson, even enjoyed the opportunity to have a dig at *Macquarie* for being so behind the times – he expanded the meaning of *misogyny* a decade ago in 2002.

Politicians adopt the current language conventions of the community, but their problem is that they are highly visible – or audible. They are not the only people to use *fulsome* to mean "full", so that fulsome praise is no longer "overblown and insincere praise" but rather "complete and wholehearted praise". I doubt that John Howard was the first person to use *fulsome* in this way, as in his "fulsome support of reconciliation" in 1997, but he (or his speechwriter) must have been an early adopter.

Other common sources of irritation are *hone in* rather than *home in*, the use of *literally* as a marker of emphasis robbed of all meaning, *infamous* to mean *famous*, and the *hoi polloi* as the upper class rather than the masses.

Perhaps, as with *disinterested* and *uninterested*, the dictionary will have to accept the current meaning rather than fight for a lost cause, and include a usage

note on the transition. Like everyone else, sometimes I might dislike the change, but as editor of the dictionary my job is to record it.

Subtle changes in the use of a word can fly under the radar until there is some kind of discourse, public or otherwise, which brings them to the attention of the dictionary editors. Like everyone else, we watch TV, listen to the radio and read the newspaper. I even read all the advertising material stuffed into the letterbox because it is a good guide to fashions in food and clothing and appliances.

When a word is brought to our attention, we are lucky these days to be able to draw on the immense resources of the internet such as newsfeeds, blogs, videos, etc, to research the use of the word over time, in different areas of the world, and in different kinds of texts.

We can also check other dictionaries, to see if the same conclusions have been reached by our fellow lexicographers. The processes by which we arrive at the decision that a word should go in the dictionary are always the same, regardless of the starting point.

The next upload of new words and meanings for the online dictionary happens at the beginning of 2013. Until the end of this year, this material will go through a number of proof cycles, so the entries for *misogyny* and *misandry* are, at this moment, still not set in concrete. But it seems clear that they will each have two definitions covering hatred and prejudice, and possibly a usage note to acknowledge their moment in Australian politics, when the dictionary's standard note along the lines of "some people will object to this change" generated particular heat.

Susan Butler is editor and publisher of the *Macquarie Dictionary*

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Surviving the boys' club

Tracey Spicer has encountered an alphabet of sexism in her career. Cartoon by Lindsay Foyle

Over the past 25 years working in the media, I've become familiar with the F word. And the C word. But not the M word.

Misogyny was evident: in the selection of stories, allocation of journalists and treatment of news presenters. But to paraphrase Lord Alfred Douglas, it was the hate that dare not speak its name.

The prime minister's speech in federal parliament gave voice to many who'd suffered in silence. On behalf of these women, I published a sardonic "thank you" letter to Dear Mr Misogynist, the transcript of an address to a Women of Letters event.

The mysterious Mr M was not one man. He was a hydra of bosses in commercial TV and radio stations around Australia.

It was a time capsule containing quotes like, "You need to stick your tits out more", "I want two inches off your hair and two inches off your arse", and "Men don't want to hear women on the radio; they get enough nagging at home."

I received thousands of emails, phone calls, and tweets. Several emails were from women in high-profile media jobs who are apprehensive about speaking publicly.

Many were from men who worried about the future of their daughters, sisters and mothers. Some had themselves been discriminated against, for failing to fit in to testosterone-fuelled newsrooms.

Others were from female journalists who had left the industry, sick of the bullying boys' club.

One former magazine editor told how, as the "token female" on a radio panel, she wasn't invited to a contributors' lunch because "We thought the men coming would be uncomfortable with a pregnant woman in the room."

A TV reporter of 20 years' experience had requested an assignment to Iraq, only to be told by the news director, "Do you think it's an appropriate place to be going, as a mother?"

I guess he'd never heard of Christiane Amanpour.

The network eventually sent a male reporter who was the father of two school-aged children.

The history of newsrooms is littered with women sidelined into the "softer" rounds.

"Women are better at health stories, because they're more nurturing," one was told.

Richard Glover described this, in the previous issue of *The Walkley Magazine*, as



Old media is dominated by middle-aged Anglo-Celtic males; new media is a kaleidoscope of gender, race, and age

"the sexism that defines some subjects as serious hard news and the other material as lifestyle".

News Limited is in the process of integrating the so-called "women's pages" into the body of its newspapers. But there's still a long way to go.

Research by UK industry watchdog Women in Journalism found 78 per cent of bylined articles in nine British major dailies were written by men; only 26 per cent of the op-eds were authored by women.

Since the wider publication of my article, from women's website *The Hoopla* to *The Age* and *The Guardian* newspapers, many have asked if times are changing.

The answer is, yes.

In the 1980s, sexism was the newsroom vernacular. For many men, it became a bad habit.

Now they've gone on a 12-step program to beat the addiction. Some fall off the wagon.

One journalist, who'd spent the past seven years working on Capital Hill, emailed me about her recent job interview at a major metropolitan TV station.

"He told me to 'go show my tits off to Sydney'. I'd just had breast implants because I had three cysts removed."

Any opinion that challenges the orthodoxy inevitably draws criticism.

I've been called a man-hater (I love men; I even married one), an embittered failure (I feel happier and more successful now than at any other time in my career), and a whinger (because any woman who complains is a nagger).

Not all men are bastards.

Last year, talkback radio legend John Brennan tried to create a double-headed female show for 2UE. Sky News chief executive, Angelos Frangopoulos, works his anchors' shifts around childcare commitments.

"We don't care what your hair looks like, Trace," he once said. "Here, it's all about what comes out of your mouth."

During my years in electronic and print media, I've had terrific male mentors including Steve Palmer, Colin Tyrus, John White, Neil Miller, JC, Tim McDermott, Garry Linnell and David Penberthy.

(It's interesting to note I've only ever had one female boss, Carmel Travers.)

But the mainstream media is struggling to keep up with the new world order in which "the power has shifted from the publisher to the consumer", in the words of Fairfax Metro Media CEO Jack Matthews.

It's as if we are living in a parallel universe.

Old media is dominated by middle-aged Anglo-Celtic males; new media is a kaleidoscope of gender, race and age.

People want to see their reflection in the media they consume. So they're voting with their fingers instead of their feet: turning off the TV to click on the mouse.

Suddenly there's a demand for different voices: it's time for women to speak out.

After all, one of the crucial steps in addressing a problem is daring to speak its name.

Tracey Spicer is an anchor on *Sky News*, broadcaster at Radio 2UE, columnist for News Limited and www.thehoopla.com.au, presentation trainer at AFTRS and corporate video producer at www.spicercommunications.biz

Lindsay Foyle is a former deputy editor of *The Bulletin* and a past president of the Australian Cartoonists' Association. Since 2008 he has been working freelance

Glares and whispers

From “bitch with balls” to “politician with balls”, New Zealand PM Helen Clark eventually won the respect of sexist critics, writes **Brent Edwards**. Cartoon by **Sharon Murdoch**

When Helen Clark made her bid to take over the leadership of New Zealand’s Labour Party at the end of 1993, she probably did not anticipate the level of animosity it would provoke.

In the days before the caucus vote on the leadership, supporters of the then Labour leader, Mike Moore, picketed some of Clark’s key supporters and carried signs suggesting they were part of a lesbian plot.

One placard apparently read “Judith loves Helen”, a reference to one of Clark’s strongest supporters, Judith Tizard.

The then party president, and now MP, Maryan Street is a lesbian and other women involved in Clark’s bid to topple Moore were referred to as “husbandless”.

Moore stepped in, calling on his supporters to stop their attacks. He said people were saying untrue things because emotions were running so high.

For Clark it was simply how things were throughout her political career. If those on her own side of politics could stoop so low it was not impossible for those on the other side of politics to maintain those attacks.

Aside from being a woman in New Zealand politics, two other factors did not help Clark. She was childless and she and her husband, Peter Davis, had an unconventional marriage. Davis was, and is, a successful academic and both often commuted from work and home.

Many New Zealanders initially appeared to find that strange, even though they found nothing strange about male politicians commuting weekly from their homes across New Zealand to Wellington.

Veteran journalist Ian Templeton has been covering New Zealand politics since 1957 and he says in all that time no other politician has faced as vicious personal attacks as Helen Clark.

Templeton says there was a whispering campaign from within the National Party for much of Clark’s career suggesting she was a lesbian.

“I thought it was pretty unpleasant, some of it. I don’t think the politicians in the House spread it so much as the party machine. I often heard stuff from National Party people and I don’t know how they got access to it, the kind of stuff that was pretty unprintable really,” he says.

But he says even early in her political career Clark faced obstacles within the Labour Party. Her gender played a big part in Clark not making the Cabinet in 1984 when Labour won its way back into office.



“There were some older people within the Labour Party who were a bit anti-Helen Clark,” he reveals.

And within the party there were some who believed Labour could not win elections under Clark’s leadership.

Indeed during the leadership coup of 1993, Mike Moore said: “The people know Helen Clark is unelectable as prime minister of this country.”

Initially Moore’s observation appeared right. By 1996, just months away from the election, Clark was an unpopular leader and Labour was scoring just 14 per cent in public opinion polls.

It prompted those on the right of the party to call on her to step down as party leader. Clark called their bluff, led Labour to a respectable result at the election, and then in 1999 became prime minister.

Clark, though, did not achieve her ambition of becoming the country’s first woman prime minister. The Nationals’ Jenny Shipley, who toppled Jim Bolger two years earlier, was the first to reach that mark.

While Shipley, too, encountered a smattering of sexist resistance to her leadership, she attracted none of the sort of personal innuendo and attacks Clark was subjected to. In contrast to Clark, Shipley had two children and exploited the happy family image to its fullest extent.

Templeton says Clark, on the other hand, was portrayed as an isolated “Ice Queen”.

He says the only thing Clark and Shipley had in common was their ambition.

“It was said Helen was pissed off that Jenny became the first woman prime minister. That showed me she had the belief she would become PM.”

Not only did Clark become prime minister, she also led Labour to three consecutive terms in government. Only the first Labour government [1935–1949] had done better.

After the 1999 election, one male voter in provincial New Zealand perhaps best summed up the sexist, even misogynist attitude to Clark when he referred to her as that “bitch with balls”.

Her term in office was not without problems, as political opponents constantly criticised her government for running a Nanny State. It is unlikely similar criticism would have been made of a government led by a male prime minister.

Much too was made of Helen Clark’s close associate Heather Simpson, who ran the prime minister’s office. And Clark’s political management – resented by her National opponents – led them to refer to the Beehive ninth floor as Helengrad.

But despite the innuendo about her personal life and the attacks on her style of political management, voters and most of her political opponents came to respect Helen Clark.

By 2008, her last year as prime minister, the chauvinist in provincial New Zealand was describing her as “the only politician with balls” – this time as a compliment, not a criticism.

In the end, Clark triumphed over the sexist attitudes she faced throughout her political career. The National-led government even backed her bid to run the United Nations Development Program.

“It was recognition she had found her place in the international community as she had in the New Zealand political scene. She overcame all that animosity... I do think she changed the image of women in politics for the better,” notes Templeton.

So can Australia’s prime minister, Julia Gillard, do the same?

Templeton is not so sure.

“It is hard to compare with Julia Gillard. They really give it boots and all in Australia... I will be surprised if Gillard manages to do the same, but that is only an observation from a distance.”

Brent Edwards has reported from NZ’s parliamentary press gallery since 1989
Sharon Murdoch is a New Zealand cartoonist

There was a whispering campaign from within the National Party for much of Clark’s career suggesting she was a lesbian

Thrill of the race

A veteran of several elections at home, **Michael Brissenden** still found plenty to wonder at on the US campaign trail. Illustration by **Joanne Brooker**

From the inside, election campaigns in developed democracies can look a lot alike. The travelling media pack is shunted from one TV-driven picture opportunity to another, from one campaign rally to another. Tomorrow is another hotel, another plane, another bus ride, to hear essentially the same speech tweaked slightly to incorporate the latest gaffe from the other side or the latest set of economic statistics.

After a week, most of the reporters captive on the trail can recite the stump speech almost word for word and the candidates' talking points and catchphrases become part of the conversation and the bleak campaign humour.

I've been there. It's Brisbane one day, Eden Monaro the next, Sydney's western suburbs, back to Eden Monaro, a swing up to Cairns then back to the shopping centres in Bonner and Bowman in the Brisbane suburbs... and wait, is that another function with the member for Boothby?

And so it is with elections here in the US, at least at the pointy end of the campaigning. It's Ohio, Florida, Nevada, back to Cleveland, Ohio, Colorado, and wait is that another tour of the jeep factory in Toledo? Remember, "Osama bin Laden is dead. General Motors is alive".

Marginal seat campaigning is where elections are won and lost. But at least in Australia the travelling part of it, the non-stop campaign bandwagon, has an official start date. It lasts for five, maybe six weeks. By the last weeks of a US campaign, the campaigning itself has been going for nearly a year and the hacks on the road have had it. They're burnt out, exhausted, beyond bleakness and black campaign humour. One more rally, one more photo op, one more bad nachos lunch. Another day in Ohio for God's sake. I've got nothing particular against Ohio, I've only been to Toledo twice, but if I never go there again I wouldn't feel my life was empty.

In Australia we're dragged around to endless hard-hat opportunities – you know that freeway extension in Brisbane that always seems to be just about to get under way – and shopping malls with small businesses struggling under a heavy burden of current or impending red tape and taxes. And hospitals, always hospitals – a TV backdrop for the daily changing policy theme.

In the US that mostly doesn't happen. A lot of the campaigning occurs in battleground states that allow any crazy to go out and buy

This was an election about the future – the fundamental question of what sort of country America wants to be.

a small arsenal and carry it pretty much anywhere they want. Few things make people more irrationally emotional than politics so any campaign event is a target. As a result, the events are mostly staged as rallies surrounded by a high security cordon that wouldn't have been out of place in the Baghdad green zone. Roads are closed for miles around, the snipers are deployed to vantage points, and the true believers who turn up for these 'events' start arriving for the security checks four hours before the candidates sweep in in their motorcades to deliver the stump speech.

That poses some challenges for the travelling hacks – not the logistics but the stump speech. It helps to have history and context. Romney's spiel in particular is a case in point. Way back when this all began he used to talk about the dangers of Obama's European-style socialism and boast of his "severe" conservatism. But by the end of the campaign he was prepared to concede that even Democrats could "love America too".

Back in September I met the wonderfully named Ginger Gibson from the *Politico* website. She was one of the many political journos who had been welded to the Romney campaign for longer than they cared to remember. She has a byline that any young reporter would envy and, of course, a job – which in the current state of the industry is a remarkable achievement in itself.

But when I caught up with her she'd just come off the road for a break after months of crossing the continent with the Republican candidate. She had the tired/wired look that comes from long days, lots of travel, tight deadlines and proximity to power, but she was only taking a week off before she got back on the bus for the final leg.

For those following the Romney caravan the election campaign began back in January – 11 punishing months. Gibson looked road-shocked but all she wanted to do really was get back on the bus. Your first campaign is like that. It's a drug and when you're on that gear you just don't want to get off. Just looking at her made me nostalgic. I'm sure I looked a lot like that for most of the '93 campaign between Paul Keating and John Hewson.

Gibson's one-week layoff came just as the secretly recorded video surfaced where Romney dissed 47 per cent of the American electorate as being moochers and victims who he was not going to bother about because they would never vote for him anyway.

She and her colleagues at *Politico* had been reporting on the chaos at the heart of the Romney campaign machine, as it appeared then to be void of any effective real message other than "Obama should have done better". For the reporters, the politics was finally getting exciting. For Romney, it looked like one night of ungarded commentary might put an end then and there to what he always saw as his destiny.

Then came the first debate and the president who claimed to be fighting for all Americans didn't seem to have any fight left in him, the polls shifted and the race was back on again in earnest.

Ninety minutes is now a long time in an American political campaign and 140 characters can be more influential than a contextualised column. During the debates, reporters had one eye on the TV screen and the other on the Twitter feed. Tweeters' judgment on Obama was swift and devastating and, without doubt, it influenced how the cable channels saw it, too. The break



► allowed Mitt Romney to reinvent himself and to shake up the Etch A Sketch. Suddenly he had “momentum”. There was a noticeable lift in the energy at his campaign rallies.

Twitter was so hard on Obama not just because his performance was woeful, but also because it expected so much more of him. In 2008 the Obama campaign rewrote the campaign guidebook on social media and technology. The Republicans are still trying to catch up. They have certainly become more tech savvy, but even they will admit their online operation is still not as good as team Obama.

In many ways this election was a contest between the old and the new. The Republican Party is still largely old white America. This more than anything else is the problem the Republicans face in the longer term. The demographic make-up of the Republican base, and certainly of those who turn out to the rallies, is overwhelmingly old and white.

The Obama rallies are a cascade of colours and ages. Black, brown, white, young and old. According to *The Washington Post*, only 2 per cent of the delegates to the Republican Convention were black. Polling on black voting intentions suggested 94 per cent of them supported Barack Obama – 0 per cent supported Mitt Romney. It wasn't quite as stark among the Latino voters, but the gap was still huge. Just a few weeks out from the election day, 75 per cent of Latinos – the fastest growing demographic in the US – supported Obama. And the support among Latinos was strongest in some of the swing states.

Talk to smart Republicans like Senator Lindsey Graham from South Carolina and



they know that they're “not generating enough angry white guys to stay in business for the long term”. Even over at angry HQ – Fox News – some of them know that. A few years ago I interviewed Geraldo Rivera, the mustachioed Fox personality of Puerto Rican descent. As he put it back then, “If the Republican Party doesn't accept a more compassionate view on immigration, then in my view the Republican Party will never be a national majority party in the country again.”

But politics in America is its own strange beast. There are many factors at play and money is perhaps the biggest one of all. It's estimated, for instance, that somewhere between US\$6 and US\$10 billion was spent on advertising in the last few months of the campaigning, thanks to the 2010 Supreme Court ruling known as “Citizens United v Federal Election Commission”, which overturned bans on corporations and unions spending money on behalf of candidates.

About US\$2 billion of that was spent on ads for the presidential candidates; the rest went on ad campaigns supporting candidates for Congress. So now, big oil, big pharma, big ag and anyone else big enough can spend what they like supporting a candidate, provided they don't have direct contact or take direction from them.

But it's clear there is considerable under-the-table cooperation. Many of the so-called Super PACs (political action committees) are run by former party operatives and campaign directors, so they know what the party and the candidates want them to say anyway. And they are free to say pretty much anything

they want. The post-Citizens United political landscape is a farce and will almost certainly result in the election of the congressional representative for Chevron or Viagra.

In the end this election will inevitably be seen in the context of 2008. Every election is historic but the 2008 US election was about breaking with the country's past and it appeared to be a relatively easy choice. It was proof that the United States was consistent with its creed that everyone has an equal opportunity to rise to the most powerful position in the land.

In 2008 more white people voted for Obama than for either Al Gore in 2000 or John Kerry in 2004. That wasn't the case in 2012 and perhaps it's no longer relevant. The country has changed and will only change more. But demographics aside, this was an election about the future – the fundamental question of what sort of country America wants to be. A social democracy with a role for government and a safety net that can support those who won't or can't make it, or an even more libertarian, free market, small government nation than it has already been.

The answer seemed pretty clear.

Michael Brissenden is currently the ABC's correspondent in Washington, and has been a political journalist and foreign correspondent for the ABC since the 1980s. He is the author of *American Stories: Tales of hope and anger* (UQP, \$29.95)

Joanne Brooker is an award-winning professional media artist specialising in portraiture and caricature

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Can you handle the truth?

Is fact checking our last best hope for an accountable democracy? **Bill Adair** believes it could be, and he wants to franchise the PolitiFact method beyond the US. Cartoon by **Anton Emdin**

In the United States, this is the year of the fact checker. Fact checking has become an important new form of political journalism. In addition to groups such as PolitiFact and FactCheck.org, which are dedicated to this work, news organisations such as *The Washington Post*, *The New York Times* and Associated Press are now routinely doing their own fact checks on debates, TV ads and political speeches.

Our work has become part of the political discourse. Candidates often cite our fact checks in debates and campaign commercials and attack their opponents for claims that we have labelled false.

My organisation, PolitiFact, has been around for five years and produced more than 6000 fact-checking articles. Our reporters research political claims and then rate the accuracy on our Truth-O-Meter. It allows us to show the relative accuracy from True to False. The most ridiculous falsehoods get our lowest rating, Pants on Fire.

The meter is a catchy way to present our conclusions. Until we came along, fact checking could often be dull. The Truth-O-Meter allows us to summarise our journalistic research in a single rating that people can easily understand.

In addition to our fact checking of presidential candidates and members of Congress, we also check state and local officials through our partnerships with newspapers in 11 states. The newspapers pay to join the PolitiFact network and are trained how to use our approach to fact check mayors, city council members, governors and state legislators.

Expanding our work to other news organisations was a challenge. We didn't have any experience with that type of franchising, so we researched how it has been done in the fast-food industry. We patterned our training and quality control after the McDonald's and Subway restaurant chains, which put a lot of emphasis on recurrent training, good training manuals and regular quality control checks.

We now have 36 full-time PolitiFact journalists around the US and we hope to expand to other states. We'd also like to try to find PolitiFact partners in other countries, to see if we can use the Truth-O-Meter outside the US.

Fact checking is needed because people are bombarded with political information from so many sources. In the old days, that



information was filtered through the news media, which often made sure the false claims did not spread. But today, there isn't much of a filter because people get the information directly from the source – and it's often wrong.

Political fact checking started in the US in the early 1990s, but it became overly cautious because reporters were afraid to say a claim was false for fear they would be called biased. We rekindled the movement in 2007 and have inspired many other news organisations to do it.

We get lots of response to our work from readers, the campaigns and other journalists. The journalists generally love fact checking, so our work often gets mentioned in *The New York Times*, *The New Yorker* magazine and NPR, America's public radio network.

The campaigns love us – except when they don't. They will cite our work at PolitiFact favourably and even highlight it in their advertising when it helps them. But when they don't like our conclusion, they just ignore us.

American politics is very polarised, so we get lots of feedback from people who are passionate Republicans or Democrats.

They often feel we are too harsh on their party and too lenient on the other side. We sometimes feel like referees at a sporting match. The fans of one team will always be mad at us!

Still, we get lots of nice comments from readers who appreciate the hard work we do. Here's a comment we got from a reader after Neil Brown, the editor of the *Tampa Bay Times*, the newspaper that owns PolitiFact, wrote a column in response to some criticism we received:

"What an odd world where the search for objective truth has to be on the defensive. In no sane, post-Enlightenment society should someone like Neil Brown have to defend what he does: provide the voting public with the facts they need to function in a democracy. Stand strong against the forces that would cow or silence you. While it might sound melodramatic, PolitiFact and other fact checkers are our best hope against the corruption of our political ideals."

Bill Adair is editor of PolitiFact.com, which won the 2009 Pulitzer Prize for National Reporting for its fact checking during the 2008 presidential campaign

Today, there isn't much of a filter because people get the information directly from the source – and it's often wrong

For a few dollars more

Leonard Witt shares some start-up smarts learnt from grassroots US journopreneurs. Cartoon by **Andrew Weldon**

Recently I was in Los Angeles with 32 other journalists, most of whom had left the mainstream media to start their own for-profit or nonprofit independent journalism enterprises. They came from American cities large and small to a training day run by Investigative News Network. Their mission: to find ways to sustain the journalism they love.

The consensus was that doing the journalism was the easy part, but figuring out how to monetise it was not so easy. We're in the same financial pickle as mainstream media, but with fewer resources.

Many of these journalists focus on highly specific markets. For example, Ruffin Prevost's *Yellowstone Gate* covers just the Yellowstone and Grand Teton national parks. Jesus Sanchez's *Eastsider* primarily covers one neighbourhood in Los Angeles.

Lynne DeLucia, a Pulitzer Prize-winning former assistant editor at *The Hartford Courant*, is editor and co-founder of the Connecticut Health Investigative Team, which investigates the health industry in Connecticut, the tiny state just north of New York City.

Others are more expansive geographically. For example, Diana Jean Schemo, former *New York Times* foreign correspondent and co-founder of *100Reporters*, works to join "100 of the planet's finest professional reporters with whistleblowers and citizen journalists across the globe, to report on corruption in all its forms."

I started the *Juvenile Justice Information Exchange* (JJIE.org) to cover youth justice in my home state of Georgia, but the hunger for this under-reported topic is so great that we soon expanded our mission to covering juvenile justice nationally.

Most of us at that publishers' training day went into journalism because we didn't care a lot about money, and hadn't until we all became small business people running journalism start-ups.

In my breakout group of six, all of us said we were okay for at least two more years, but needed to find revenue streams to continue over the long haul. The majority of us got some start-up capital from one of the more than 100,000 private grant-making foundations in the USA. *The Economist* reports that J-Lab, a journalism think tank, estimates foundations in the USA have donated at least US\$250 million to non-profit journalism ventures since 2005.

That's the good news. However, the competition is stiff. There are more than 500,000 nonprofits and charitable organisations



looking for support in the USA. Plus, individual foundation leadership and funding priorities change. Today journalism might be an exciting social capital investment, but tomorrow foundations might think otherwise.

Some of the 32 attendees had a monthly cash burn rate of just a couple of thousand dollars, while a handful had expenses exceeding \$50,000 a month. We all knew there is no magic bullet, but we desperately needed advice. And we got it from the experts and from our peers – we'd all already learned a lot on our personal journeys into the field of small-scale independent journalism.

Hire wisely: If you are a journalist and the axe falls, or if you see an opportunity in the new digital media landscape, then it's a good idea to partner with someone who really understands publishing, or at least knows how to start a business. Nonetheless, your first hire must be a journalist, because good journalism drives audience numbers, and that first hire probably will be yourself.

You need to be mission driven: I could have written about cats if making money was my only mission, but I wanted the world to see how poorly and unjustly Americans treat kids who get in trouble with the law.

Don't try to be everything. Define your niche, stick to it and report on it better than anyone else can over the long haul.

Diversify your revenue streams: In our case, we acquired a trade magazine for people in the youth services field, *Youth Today*, which already has 3700 paying subscribers and advertisers. We see it as an economic engine to drive our more open, public affairs juvenile justice reporting. Study the possibility of running money-making events, establishing a donor base, setting up income-producing databases, selling products, getting corporate sponsors and, of course, selling advertising.

Evan Smith, CEO and editor-in-chief of *The Texas Tribune*, which has found its way to \$15 million over three years, says you have to be a huckster like PT Barnum to sell yourself and your product, while never compromising the quality of the journalism. You must refuse to fail because once people see that you do great work and do not quit,

receiving funding from any number of sources becomes more likely.

The Texas Tribune hired the very best public affairs reporters in the state, got technologists to build databases to serve the Texas political establishment's need for inside information, and was lucky enough to have Texas governor Rick Perry, whom they knew better than anyone else, run for the Republican presidential candidacy and actually be a frontrunner for a few days. Oh, least I forget, Smith's initial business partner was a venture capitalist.

"It's not just news we want to give people, it's knowledge," says Smith, but adds, "You have to be entrepreneurial and you have to get over this idea that you are above commerce."

Establish avenues to pro-bono legal advice and assistance: In the US, the Citizen Media Law Project hosted by Harvard University's Berkman Center for Internet & Society, matches independent journalists with free legal help.

We could never have acquired *Youth Today* without the pro bono help of an acquisitions and mergers lawyer at Dow Lohnes, one of the USA's top media legal advisory firms.

Look for help from academia, too; universities across America are hosting non-profit journalism initiatives.

On a macro level, Australia should be establishing independent journalism support groups such as the Investigative News Network, which has more than 60 independent journalism members and which hosted the training program in Los Angeles.

Starting now, everyone who cares about journalism in Australia should be thinking about how you can move high-quality, ethically sound journalism forward even as mainstream media declines. A democracy can't exist without journalism and that is why we must succeed in preserving it, just as the 32 of us who came to Los Angeles are struggling to do almost every waking hour of our lives.

Leonard Witt is the executive director of the Center for Sustainable Journalism at Kennesaw State University, just outside of Atlanta, and publisher of the *Juvenile Justice Information Exchange* (JJIE.org) and *Youth Today* (www.youthtoday.org)

Doing the journalism was the easy part, but figuring out how to monetise it was not so easy

Fast focus on Superstorm Sandy

Andrew Quilty wasn't a fan of Instagram, but that's the platform *TIME* wanted, and the experience changed his mind



At 3:07pm on Sunday, October 28, I boarded one of the last trains out of New York City bound for the New Jersey coast. The carriage I was on was all but empty. After a desperate ring-around to my limited network in New York, I had been put in touch with a friend of a friend who welcomed me to his home in Bradley Beach – a square-mile town roughly halfway between Atlantic City and New York City. As it turned out, Bradley Beach was one of a few small towns that made up Monmouth County, where the approaching Hurricane Sandy was predicted to make landfall sometime in the next 36 hours.

Arriving a couple of hours before dark, I was collected from the station by my host, Paul, who runs a swanky cafe nearby.

That afternoon, he chauffeured me along the coast road, where we parked the car and walked stretches of the famous Jersey Shore boardwalk. Overzealous security guards

screamed at people to “Get off!” despite, at this point, there being no immediate danger of the much hyped storm surge.

As the colour left the sky and the tide peaked, people returned to their homes, finalised preparations for the inevitable loss of power, sat down to the constant TV news coverage and took a little while longer to drift off to sleep on this, the night before the storm.

I didn't sleep much that night either, and so when, from the couch, I began to see the sky turn an inky blue through the living room window, I was relieved to be able to get up and about. I made for the ocean front again.

The weather had begun to deteriorate. The wind had picked up noticeably and a steady, pelting rain came sideways like buckshot. The seas had risen as well and earthmovers had been working since daybreak to bolster the sand walls that had been all but washed flat overnight. I photographed people running for the shelter of their cars, waves pounding the

Sandy's aftermath on October 31, 2012, with the ruins of the beachfront boardwalk and houses in Mantoloking, New Jersey. This area was closed to residents and the media, as a body had allegedly been found in a house.

PHOTO BY ANDREW QUILTY / OCULI FOR TIME

Ocean Grove Fishing Club that was perched precariously at the end of a long, timber jetty and the bulldozers at work against the sea.

I returned to my temporary home, cold and wet. After a shower and a cup of tea, I began to download the card of digital images from the morning so that I could send a selection off to my agencies in Europe and the US, as well as to various picture desks at home in Australia.

While my pictures were downloading I decided to check my Facebook account. It was there that I saw a post from the deputy director of photography at *TIME*, Paul Moakley, expressing interest in the work of photographers shooting the impending hurricane for a web gallery on *TIME* LightBox – the photography portal of *TIME*'s website.

Not thinking too much of it, I wrote a short message in response, noting that I'd shot a couple of assignments back in Australia for two of his colleagues at *TIME*, that I was on the Jersey Shore, in the path of Sandy and ▶

► at his disposal should he need me. Ten minutes later I had a response. “Hi Andrew, call you in 5.”

What *TIME*’s photo department was proposing was a minute-by-minute account of what was occurring along the stretch of coast that Sandy was soon to hit. Five photographers – Benjamin Lowy, Michael Christopher Brown, Ed Kashi, Stephen Wilkes and I – were assigned and provided with *TIME*’s Instagram login details, to which we’d post smartphone images at our discretion.

It wasn’t a decision taken lightly by *TIME*’s director of photography, Kira Pollack. When asked in an interview with *Forbes Magazine* about the risk of handing over editorial control to the photographers themselves, Pollack responded, “You have to pick the right photographers.”

While the other four photographers (most with followers in the tens of thousands) were known for their use of this new mode of image sharing, I was a virgin. I created an account and stumbled through some of the unworded icons, exploring the filters that I’d vehemently denounced on many occasions, deciphering what hashtags were and what the ‘@’ symbol before my username meant.

As the storm crept closer toward the coast and conditions began to get serious, I managed to jump aboard Truck 2 of the Asbury Park Fire Department, stationed a couple of kilometres north of where I was staying. I used their station as a base for the next 72 hours, slept and ate there and went out on each call that Engine 2 attended as winds rose above 150 km/hr and as a third full-moon high tide peaked – the one which, combined with the winds and massive seas, would devastate the coastline from North Carolina to Connecticut and see 17 states without power, more than 50 deaths and a damage bill estimated to be upwards of US\$50 billion.

While the other photographers – more proficient using their iPhones as a primary method of capture and perhaps in areas where power (and therefore mobile reception) were still more readily available – posted regularly, receiving fistfuls of ‘likes’, I found it difficult to juggle a camera and an iPhone.

For one, it was pitch black save for the headlights and emergency lights of the fire engine and head-lamps of the firefighters, which makes shooting difficult even with the best of equipment. Secondly, the conditions were horrendous. Pouring rain and driving winds, flooded streets, falling trees and power lines, exploding transformers on telegraph poles, car-sized steel bins blowing across car parks and through cyclone fences. The instinctive manner in which any professional photographer is able to wield their camera in such circumstances is crucial and shooting with my iPhone, despite its simplicity, was equivalent to being in a 20ft half-pipe on training wheels.



I decided not to fight this too much but rather to focus on what I knew I *could* do, which was to use the camera that hung around my neck – the one that I knew back to front. I would be able to give Instagram more energy when things were less frenetic in the following days, when the focus would turn to the aftermath – a different beast that would require more consideration and less instinct than did the chaos as Sandy came ashore that night.

With fairly frequent contact with the *TIME* photo department throughout the day and night that most of the destruction took place, it was made clear to me that Instagram shouldn’t merely be an afterthought but something that should be given as much priority as I was giving to the magazine.

I studied what the other four had been posting late into the night, noting the multiple thousands of ‘likes’ that some of their more spectacular Instagrams were receiving and determined that this was actually something quite revolutionary and something that I – all of a sudden – saw the value in.

I’d never seen the point, as an individual, of posting photos from a sub-standard camera to a platform that only allowed them to be viewed the size of an after-dinner mint, only to be superseded by a photo of someone’s pet cat seconds later. But this – working with a team of incredible photographers, under the banner of a magazine with the reputation and authority of *TIME* – was something different altogether.

On Tuesday, the day after Sandy struck, the *TIME* website attracted the fourth highest number of visitors for 2012. Thirteen per cent of that traffic ended up on the Sandy gallery, while the *TIME* Insta-feed attracted 12,000 new followers over the Monday and Tuesday.

And so for the next few days, while I continued to use an SLR as my primary

A home sits in the middle of a lagoon after it was swept from its foundations in Mantoloking on the Jersey Shore. The home had been carried hundreds of metres from the nearest row of houses. PHOTO BY ANDREW QUILTY / OCULI FOR TIME

I now had another perspective to bear in mind – the square, instantly eye-catching format necessary for a successful Instagram post

camera, I now had another perspective to bear in mind – the square, instantly eye-catching format necessary for a successful Instagram post.

Instagram does, in my opinion, require a different point of view. Quiet, subtle and thoughtful images that need time to bring their meaning to bear are near worthless to an Instagram audience. For this reason, I’m confident in saying that Instagram will never become an integral part of my own practice (as an individual). Instead, what I found was needed were more ‘front page’ or ‘cover’ style pictures. The type that instantly catches your eye as you hurry past the newsstand on the way to work.

In my limited experience, Instagram followers need visual simplicity and respond less well to complex compositions. One could well say that this translates to a dumbed down aesthetic. Instagram is, after all, a ready-made market research tool where what is most popular is measured clear as day with ‘likes’. It is an accurate measure of the visual literacy of any given audience and, being the audience, while I wouldn’t *pander* to popularity by changing what and how I post, I must at least *listen* to them.

I think it’s the responsibility of the bastions of great journalism – like *TIME* – to promote the same high standard of photography that they do in their printed and web forms on platforms such as Instagram. Why? To advocate for greater visual literacy, to demonstrate what sets them apart, and to prove that they are valuable and irreplaceable sources of record to an audience quite possibly outside their traditional markets. And who knows? Perhaps we might even see circulation go up as a result.

Predictably, there was a fair amount of debate online following *TIME*’s decision to use Instagram the way they did. I dare say that had I not been one of the photographers, I’d have been critical myself. Now, however, I have a different perspective and can see where Instagram has a place.

Of course, dividing your time between one or more tasks on top of your primary assignment does, unavoidably, compromise each outcome. Giving 100 per cent of my time and energy to shooting for the print edition of *TIME* would have produced, however marginally, a more comprehensive account than I was able to achieve having to think of multiple platforms.

Having said that, whether the print edition was in fact compromised is doubtful. I feel a balance was achieved between the two outlets in a time when instant information is demanded, but considered, long-form work remains the bastion, the godfather of information.

Andrew Quilty, now based in New York City, has won a World Press Photo Award and a Walkley Young Australian Photojournalist of The Year Award

Riding their luck in the Big Apple

Nick Miller met a girl, resigned from *The Age* and now freelances in New York. Surprisingly in these straitened times, it works. Cartoon by **Andrew Weldon**

I'm lounging in the basement of a fancy New York hotel in SoHo with a bunch of other freelance journalists, waiting for our turn to do a round-table with the cast of HBO's *Boardwalk Empire*.

After the state of the coffee (drinkable) and the standard of the buffet (top marks to the chocolate croissants), inevitably the conversation turns to "so, how's business?"

The mood gets darker than a Prohibition gangster who's had his convoy of moonshine hijacked. "This isn't a job any more, it's a hobby," says one embittered French journo.

All agree that the jobs are rarer and the pay stingier. Many of the Europeans had a suite of publications they used to pitch for, and now rely on just one or two.

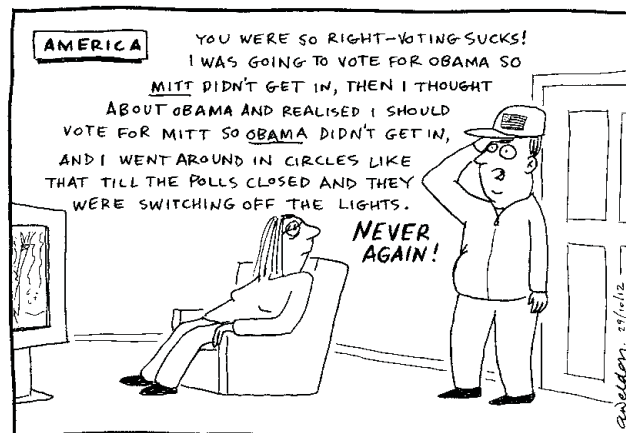
And the editors get ever more unrealistic in their expectations. An Italian writer complains: "I have one asshole who keeps ringing me up and tells me to hang outside the studio gates to get gossip. But he pays per story, per word. He gets furious when I say no. He just doesn't understand how it works."

I nod and sympathise and quietly marvel at how lucky I've been. Two years ago I left my comfortable, happy, well-paid job at *The Age* (no fat payout – I just left) to work in New York. No plan, no prospects. Why this insanity? Long story short: I met a girl. When I told this story to a prospective employer in New York, she actually laughed out loud at me. "Man, I gotta tell my girlfriends this," she spluttered. "No-one moves here for love."

She didn't give me a job. My references and CV meant nothing in a city where the Columbia journalism school pumps out 100 bright-eyed, will-literally-work-for-nothing, techno-savvy multimedia content producers, I mean journalists, every year and, at the other end of the pay scale, award-bespeckled ex-*New York Times* heavyweights ponder their shrinking payouts and decide to throw the dice on the job market after all.

And there's the visa thing. Milo Minderbinder couldn't invent a better system. You need the right visa to get a job, and you can't get a job without the right visa. Twice I was asked "So, when can you start?", replied, "When you sponsor me for a visa", and heard nothing more.

So I freelanced. And it's worked. I'm making half what I used to bring in, but



surprisingly it's enough. Some subbing here, some features there, some colour pieces on arts or food, news when it pops up and someone needs a stringer.

You build relationships, you stretch your horizons, you work late into the evenings when you have to, you sit around in your underpants when you can, and you make a living in the greatest city in the world. Not bad. Not secure, but not bad.

I've flown to Detroit to cover a murder (amazing place, like the aftermath of a zombie plague), to Kentucky to see the neck-bomb-hoaxer (found a grubby motel, bought a six-pack and a packet of cigarettes and wrote a news feature while Australia slept – so fun!). I've done live TV crosses on Skype and radio reports over the phone. I've taken pictures and been paid for them; recorded a video interview for the web and not been paid for it (pitching to and invoicing from the other side of the world to news organisations going through radical restructure is part science, part lucky dip).

I've gotten stories from commissions, from pitches, from randomly chatting to someone, and from an editor noticing via Twitter that I was somewhere interesting.

I've had stories killed because the local correspondent gazumped me, because I missed the deadline through bad planning, and for no reason I could tell.

But enough about me. I asked a couple of expat Aussie journo's, who came over around the same time I did, how they'd found it.

Q: What was the plan?

Mat Murphy, ex *The Age*: "I had lined up a weekly column and was interested in running features, etc, on the US economy. As I had been at Fairfax for 10 years and had built up relationships there, it was my first choice in terms of pitching stories."

Hannah Tattersall, ex *The Fin*: "I thought I would freelance for a few months and then

"Man, I gotta tell my girlfriends this," she spluttered. "No-one moves here for love"

find a full-time job. I thought I would mostly write features for my old workplace... I'd also met with various section editors from Fairfax, ACP, etc, before I left the country, to let them know I'd be over here."

Q: How did it work out?

Murphy: "There really was a lot of news happening out of New York in 2011/2012. Unfortunately as Australian media companies started laying off workers, so too did they slash contributor budgets. There was a noticeable change in their appetite."

Tattersall: "I'm still freelancing a year on, but also working part-time for a large news corporation which is a perfect balance."

[The freelance work] has been very up and down, but I'd say overall my expectations have been exceeded. I've had some months where my workload has just been crazy, and other months where I'll only have one or two stories... the longer I freelance, the easier it becomes, and I now have business cards and a website filled with my stories which helps when cold-pitching."

Q: What about the pay?

Murphy: "Pay wasn't too bad... but you can get caught out if features don't run when expected."

Tattersall: "I had dreams of becoming super-rich from freelancing but that's just not the case. Per story it works out better than being employed full-time... but you don't get paid for researching time, interviewing, transcribing, fact checking... The huge number of redundancies in Australia this year also meant editors were starting to say they couldn't accept work or had to cut rates."

Q: And what about the whole vibe of the thing?

Murphy: "It was nice after 10 years of writing three news stories a day to have time to craft longer pieces. But the uncertainty is tough as well. Wondering where your next pay cheque is coming from and how to survive in a city like New York on an uncertain budget can be a challenge."

Tattersall: "I definitely struggled with the uncertainty of work and money at first (and was lucky I had a partner working full-time when I had slow months). I felt guilty about having so much free time at first... but now I really enjoy the flexibility to start and finish my working day when it suits me."

So... are we uniquely lucky? It seems unlikely. I've had an amazing time. But I'd certainly not advise you to all come over on the next boat. There are eight million stories in the naked city, but only a finite amount of money to pay for them.

Nick Miller was formerly at *The Age*, where he worked as technology editor, health editor and state news editor

Andrew Weldon www.andrewweldon.com

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ONE VERY BIG YEAR

IN YOUR NATIONAL CAPITAL - HERE'S A GLIMPSE OF THINGS TO COME

JANUARY

TOULOUSE-LAUTREC: PARTS & THE MOULIN ROUGE
are works in an exhibition exclusive to the National Gallery of Australia

AUSTRALIA DAY IN THE CAPITAL
there's no better place to celebrate

CANBERRA GLASSWORKS see glassblowing, make your own centenary tiles and enjoy the first exhibition of 100 Days of Glass, Glassimations—combining animation and glass

YOUNG.HOT.CANBERRA, a showcase of work by Canberra's brightest young designers

SUMMERNATS a three and a half day festival of high octane extreme auto action

PAST PRESENT FUTURE an exhibition to commemorate the 2003 ACT bushfires

FEBRUARY

NATIONAL ARBORETUM CANBERRA
250 acres, 100 Forests/100 Gardens open to the public. Views to the lake and mountains

COMMONWEALTH BANK SERIES—ODI DAY NIGHT
Australia v West Indies. International day-night cricket in Canberra for the first time on 6 February

ISPS HANDA WOMEN'S AUSTRALIAN OPEN brings the world's best golfers and the global LPGA golf tour to the Royal Canberra Golf Club

NATIONAL MOUNTAIN BIKE CHAMPIONSHIPS
at Stromlo Forest Park

NATIONAL WOMEN'S SPORTING CONGRESS
a one day seminar drawing together some of the nation's leading sports women

MARCH

CANBERRA'S BIG BIRTHDAY LONG WEEKEND MARCH 8 - 12 the longest bubbly bars in the world, multiple music stages, the world premiere of a new symphony by Andrew Schultz and much, much more

KUNGKARANGKALPA: SEVEN SISTERS SONGLINE the world premiere of a new performance with authentic lrima by Anangu Dancers from the APY Lands in Central Australia

GLORIOUS DAYS: AUSTRALIA 1913 an exhibition about the optimistic worldview in Australia when Canberra was named, featuring fashion, cars, art, designs and ideas from the period

APRIL

NATIONAL FOLK FESTIVAL
Australia's largest gathering of folk music, dance and tradition with on-site camping right through Easter

AUSTRALIA REVEALED
treasures from Government House, Admiralty House, Kirribilli House and The Lodge

AUSTRALIAN WAR MEMORIAL OPEN DAY the first Open Day of its kind in 6 years

MORRIS 100 CANBERRA celebrate 100 years since the first Morris car with a show 'n' shine and a rally to places considered for the National Capital in the original 'Battle of the Sites'

MAY

RUGBY LEAGUE TEST: AUSTRALIA V NEW ZEALAND the only currently scheduled international rugby league match in Australia for 2013

ANZAC DAY IN CANBERRA a moving Dawn Service and mid-morning March and Ceremony at the Australian War Memorial

AUSTRALIAN INSTITUTE OF SPORT OPEN DAY find out what it takes to become an elite athlete with a behind-the-scenes tour led by an elite athlete

CANBERRA CENTENARY SPECIAL OLYMPICS SWIMMING COMPETITION brings athletes with an intellectual disability from around Australia and our international sister cities

CANBERRA INTERNATIONAL MUSIC FESTIVAL: THE SHIMMERING CITY
2013 concludes the trilogy celebrating the Griffiths with premieres of Australian and American composers including Adams, Sculthorpe and Ford

SYMMETRIES special double bill from the Australian Ballet includes Etudes and world premiere of MONUMENT choreographed by Garry Stewart—a tribute to the building of Parliament House

PATRICIA PICCININI world-renowned sculpture and visual artist will design an artwork delivered as a hot air balloon

ART OF INFLUENCE art that affects public policy, at the Museum of Australian Democracy

JUNE

EX DI MEDICI COMPLICIT
a survey of one of the region's most significant artists

BIG ISSUES/BIG TALK embracing brain fodder throughout the year and including SUSTAINABLE CITIES SERIES from the Australian Institute of Architects, Sax Oration on Public Health and the Jack Cusack Memorial Lecture honouring the CSIRO's longest serving Aboriginal staff member

BRUMBIES V BRITISH AND IRISH LIONS rugby union match FROM PARIS TO MONARO: Pleasures from the studio of Hilda Rix Nicholas large, high coloured paintings and drawings of Hilda's family and friends in the Canberra landscape
DREAM OF A CENTURY: the Griffiths in
Australia exhibition continues from March at the National Library of Australia

JULY

YIJALA YALA—HIPBONE STICKING OUT Big HART's new theatre from Roebourne in the Pilbara (WA)

CITY OF TREES is UK artist, Jyll Bradley's, multi-disciplinary project including a series of recorded walks through tree areas and an exhibition of photographs and sound

HIT THE FLOOR TOGETHER new show from Canberra's youth dance theatre Q12

GATHERED TOGETHER an exhibition of prints produced in collaboration with master printmakers Basil Hall and Theo Tremblay

ROCK FOR RECONCILIATION by Tjipi Band from Central Australia and locals Hung Parliament
CANBERRA/WAVE HILL EXCHANGE an exciting artistic project reinforcing Canberra's links with the Kakarindji (Wave Hill) community
INSIDE OUT SUMMIT—NEW ACTIONS FOR CHANGE BY FIRST AUSTRALIANS

AUGUST

ONE RIVER a project where science, art and water are central to a shared conversation all along the Murray, Murrumbidgee and Darling rivers—culminates in the national capital

UNDER 19 WORLD WOMEN'S BASKETBALL CHAMPIONSHIPS

CAPITAL JAZZ PROJECT new and exciting jazz festival at The Street Theatre

SCIENCE WEEK includes interactive programs at Questacon and CSIRO Discovery Centre, also new arts/science works Stellarscope, and from Boho Interactive and Erica Seccombe

FIRESIDE FESTIVAL embrace the cooler days and crisp nights in front of a crackling open fire, with some hearty winter cuisine and a glass of fine red at some of Canberra's finest wineries

SNOW remember your national capital is just 90 minutes away from great skiing

SEPTEMBER

FLORIADA—INNOVATION: INSPIRATION FOR A NATION the biggest flower festival in Australia

WINDOWS TO THE WORLD special tours of the gardens and architecture of the embassies and high commissions, unique to the national capital

PARLIAMENT HOUSE OPEN DAY special 25th anniversary open day

NARA CANDLE FESTIVAL a celebration of CANBERRA's sister city in Japan
IMAGINE at Canberra Museum and Gallery

SHRINE a new Tim Winton play starring John Howard from Black Swan State Theatre Company (WA)
HOME AT THE END world premiere of a new play by Canberra playwright Duncan Ley by Everyman Theatre

OCTOBER

SPIN—CANBERRA'S WEEKENDS ON WHEELS a wild celebration of anything and everything that spins including:
THE CANBERRA PURSUIT by Jon Rose
SPIN SATURDAY by Donna Jackson
THE MUSEUM OF THE LONG WEEKEND WOMEN'S SKATEBOARDING CHAMPIONSHIPS
MOUNTAIN BIKE WORLD 24 HOUR CHAMPIONSHIPS
VINTAGE CAR RALLY FROM JERVIS BAY TO CANBERRA
... and much, much more

NATIONAL CHILDREN'S PLAYGROUND from Boundless Canberra, opening of stage one of a playground accessible to children of all ages and abilities
TOURNAMENT OF MINDS AUSTRALASIAN PACIFIC FINALS a problem solving competition that brings together students from Australia and the Asia-Pacific region

NOVEMBER & DECEMBER

THE CANBERRA INTERNATIONAL FILM FESTIVAL presenting for the first time BODY OF WORK, an in-depth look at the career and productions of an international star in the world of film

OLD MASTERS: BARK ARTISTS FROM AUSTRALIA 1930S-1990S
an exhibition that allows you to explore the remarkable collection of early bark paintings

HUMAN RIGHTS SUMMIT celebrating International Human Rights Day
National Arboretum Canberra

VOICES IN THE FOREST superb singers at the National Arboretum Canberra

SMELLS LIKE CENTENARY SPIRIT Canberra's best young rock musicians battle it out in a final featuring one big Australian headline act

FORESHORE FESTIVAL big outdoor music festival to celebrate summer

ASIA PACIFIC UNICYCLING CHAMPIONSHIPS

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How to keep your mojo rising

From hardware to apps, **Ivo Burum** outlines your basic digital toolkit

Steve Jobs warned that “what’s wrong with education cannot be fixed with technology”. My dad, John, has a favourite saying: “Learn your craft and you’ll always have a job.” One man invented technology that made it easier to do stuff; the other, a panel beater, had his unique skills subsumed by computerised technologies and new ways of doing *his stuff*. Sound familiar?

Print media, as we know it, is slowly morphing online and transforming tabloids into tablets. Technology is creating new outlets for news and new ways of doing stuff in the newsroom. The result is decreasing revenues, operational shifts, redundancies and newspaper closures.

If you believe what *The Guardian*’s own journalists are writing, the print edition of this English bastion of liberal news and open journalism is about to axe its print plant and open a shopfront to sell products that sit comfortably “with the newspaper’s left-leaning bias”.

In Australia, Fairfax never saw retail as a possible way to save an estimated 1900 jobs. As former *Sydney Morning Herald* editor Amanda Wilson observes, this is a slide so deep that “the bottom of the cliff is not yet in sight.” True, but as the business of journalism continues to embrace digital trends such as mobile journalism (mojo), the descent into digital enlightenment can be relatively painless.

The first step is knowing what mobile technology is out there and having the right skill set. Strange as it may seem, traditional storytelling skills may enable print journalists to find digital relevance. But with 1123 fart apps on the market just to make flatulence sounds, the following list of must-have tools may help the budding mojo breeze through the smelly ones.

In the new order, user generated content (UGC) is subsumed by the more relevant and editorialised form, user generated stories (UGS). The following information focuses on mobile technology used to create UGS.

The mojo kit: Mine comprises a smartphone (usually an iPhone 4s), mCAM cradle to help steady the iPhone, a rechargeable light, a mini-microphone and an audio splitter cable, and a light tri- or monopod. Cost is between \$350 and \$1100 depending on the type of mobile device.

Smart device: UGS content can be recorded using many different types of Android and iOS mobile devices (phones, iPods and



A mojo on Elcho Island in the Northern Territory. PHOTO BY IVO BURUM

Mojo is about linking community with a global communication sphere and even more about storytelling than it is about technology

tablets). Look for devices with an 8 megapixel or higher camera that record 1920 x 1080 broadcast quality HD video, which negates a technical debate that can occur with mobile technology. A microphone input (usually the headphone jack) is crucial. I use an iOS device because it runs my preferred editing package and, because of that, the remainder of this article focuses on iOS apps.

Tip: Both Wi-Fi and 3G connectivity are key.

mCAM: I use the mCAMLite cradle for my iPhone. It provides stability and attachment point for my light, microphone and tripod. It also lets me attach Canon or Nikon SLR lenses. It’s available for \$129.

Camera app: Those designed for iOS devices use the onboard camera (front or back). The back camera is usually a higher resolution and consequently it can use up to six times more memory, but delivers better images (in 16 x 9 ratio) than the front camera. For advanced camera work, I use the FILMIC Pro 2 (FP2) app. FP2 has a real time 4x zoom and full control over focus, exposure, white balance and frame rates. It includes audio metering and a host of motion options (for 1000 fps super slow motion also try the Slo Pro app). FP2 lets the user send content to the regular social media sites and Camera Roll (useful for importing footage into Voddio for mobile editing). Another very useful feature is its ability to send footage to FTP servers. The app is a bargain at \$5.49.

Edit: Mojo editing is done on the device. All non-linear editing, whether desktop or mobile, requires flexible software. The most professional iOS editing apps are Voddio and 1st Video. Both offer multi-video tracks, four tracks of audio (six on the iPad), audio mix and fade facilities, FX, supers and subtitles, multi-locational send functions and more.

Content can be uploaded to social media sites via Wi-Fi or 3G. Both apps allow the user to import video and audio and to export content at multiple resolutions.

These apps use an integrated stills and video camera and audio recorder. The iPad version enables all tracks to slide left and right along the timeline, arguably the most important feature in non-linear editing.

The apps have a Wi-Fi sharing function that allows seamless content transfer to and from desktop computers. A network version that enables uploads to numerous FTP servers is available on a monthly subscription basis. From VeriCorder, the apps cost about \$10.

Tip: Use Filmic Pro 2 to shoot the tricky stuff, export to Voddio for the edit and send the finished product to YouTube or back to Camera Roll. If you need to go to an FTP server, but don’t want to sign up to VeriCorder’s network service, then export from Camera Roll to iFTP Pro (read the instructions!), or if you have an old version of FILMIC Pro, import into that and use its free FTP transfer function.

Sound: The quality of sound is crucial. A directional microphone will help and can cost anywhere from \$25 to \$300. I use a \$25 microphone that comes with the mCAM. Appropriate splitter cables let you use radio microphones with your smartphone. **Tip:** The basic rule of sound recording is to get in as close to the subject as possible to eliminate background noise.

Live broadcast: A number of options (LiveU, TVU, Dejero) are now available to broadcast live. The Dejero system offers a mobile platform for recording and streaming live HD footage from an iPhone. While all systems work slightly differently, they manage bandwidth and latency across 3G, 4G and Wi-Fi connections, effectively splitting the signal and sending it across all three connections, before bonding or re-encoding it at the destination. They’re not cheap systems, but the results are incredible.

It all sounds very techy doesn’t it? But mojo is about linking community with a global communication sphere, and more about storytelling than technology. Go mojo.

Ivo Burum is a journalist and former executive producer of factual for the ABC and one of the pioneers of self-shot content creation in Australia, with series such as *Home Truths*, *Nurses* and *Race Around Oz*; www.burummedia.com.au

The shame of self-censorship

Press self-regulation has failed, no matter what the newspapers tell you, writes Hacked Off director **Brian Cathcart**.

Cartoon by **Chris Madden**

Nearly 45 years ago, when he was a fresh arrival on the British media scene, Rupert Murdoch gave an interview to BBC television in which he discussed the power of the press. He declared: "A newspaper can create great controversies, it can stir up argument within the community... it can throw light on injustices – just as it can do the opposite: it can hide things and be a great power for evil."

In Britain today, the press is in the dock for an appalling catalogue of wrongs and abuses, from hacking the voicemails of grieving families and crime victims, to the industrial-scale use of private investigators operating on and beyond the borderline of legality, and the serial libelling of people caught in the public eye, such as the parents of missing Madeleine McCann.

This is bad enough, but the charge sheet also includes a crime that for obvious reasons is rarely noticed or discussed and yet should be more shaming for the industry than all the rest. That crime is self-censorship.

Over a dozen or so years in which so much wrong was done by so many journalists to so many people, most British national newspapers ruthlessly chose to exercise their "great power for evil". To protect themselves and their methods they hid, buried or grossly misrepresented all the stories that reflected badly on them. And it wasn't just Murdoch papers hiding their own wrongdoing: other national papers covered up for the Murdoch papers, and vice versa. They were consistently shielding each other from public scrutiny.

Here is one example. The phone-hacking story broke in 2006, when a *News of the World* reporter and a private investigator on the Murdoch payroll were arrested. Between then and the end of 2010, when News International finally admitted this wasn't the work of "one rogue reporter", the *Daily Mirror* and *Sunday Mirror* papers carried just 11 articles about hacking. In four and a half years, the two papers barely informed their readers about a growing scandal affecting their keenest rival.

To put the *Mirror's* failure in context, in those same four and a half years, *The Guardian* published 237 articles on hacking.

Anyone who has watched the British press at work knows that when they move in a pack, when they decide to take up a scandal and exploit it, they exert enormous power. Dozens of government ministers have been forced from office in this way, many business leaders have been brought down and countless celebrities shamed. But month after month and year after year, despite the existence of



78 per cent of British voters want a strong, new regulator for the press that is backed by law, compared with only 10 per cent who favour continued self-regulation by editors

strong evidence of wrongdoing at News International, there was no concerted press campaign to extract the full story, let alone to bring down the management.

Not just the *Mirror*, but the *Times*, the *Telegraph* and the *Express* papers buried the story. Nor were suspicious connections with senior police officers and politicians seriously challenged. *The Guardian* fought on almost alone, and the result was that justice was delayed or denied.

Self-censorship of this kind is not only an abuse of power, or as Murdoch put it, the use of press power "for evil". It is also the grossest hypocrisy. Papers that express fury at the misdeeds of ministers or police chiefs or hospital administrators or railway companies should be ashamed to have turned a blind eye to criminal abuses in their own industry.

But it still goes on. I write on the eve of the publication of Lord Justice Leveson's report, after more than a year of hearings and deliberations. And still the press cannot be honest and open with its readers.

To protect their power and to duck accountability, the editors and proprietors of most national papers have agreed on their own model of "self-regulation", which they are selling vigorously to their readers. They do not mention the 60 years of failure of self-regulation; instead they publish a stream of articles and editorials promoting the false idea that this is the only way to save what they call "press freedom" – by which they mean their own lack of accountability.

I am director of Hacked Off, a small campaigning group that has been pressing

for real change, and in particular calling on all political parties to wait for the Leveson report and implement it, providing it is workable. We have close links with many victims of press abuses, including a few celebrities, but our ranks include academics, journalists, lawyers and many others.

The press in Britain is happy to attack and misrepresent our views, but almost never happy to print them. Nor did papers choose to publish the results of an opinion poll we commissioned, a poll which showed that 78 per cent of British voters want a strong, new regulator for the press that is backed by law, compared with only 10 per cent who favour continued self-regulation by editors.

Only two papers reported that poll, devoting all of four paragraphs to it between them, so the public has barely heard of it. And it is not a rogue poll because another, carried out by another body, has since come up with very similar results.

The Jimmy Savile story has cast additional light on newspaper self-censorship, revealing that no lessons have been learned. After commercial television opened the floodgates of revelation about the sexual activities of the former BBC presenter, most of the national papers, which hate the BBC, exploded in outrage at the broadcaster's supposed failures.

The BBC voluntarily set up two independent inquiries in three weeks (whereas in the hacking scandal it took five years before News International had one foisted on it by the government).

But there is still no inquiry into the failure of the press to uncover Savile's alleged crimes. Not one paper, it seems, had so much as conducted a proper investigation, even though rumours of Savile's sexual activities had been circulating for years. Nor can they hide behind the old excuse that they were gagged by the libel laws: Savile died in 2011 and you can't libel the dead. In all their acres of furious reporting, you will find hardly a word of complaint about the long, shaming silence of the press.

As the poll shows, however, the British public is not fooled. We seem to be reaching a point where simply because something appears in national newspapers, readers conclude that the truth must lie elsewhere. Perhaps the "great power for evil" has begun to rebound on those who have used it.

Brian Cathcart is director of Hacked Off and professor of journalism at Kingston University London

Chris Madden is a London-based cartoonist

The Kimberley affair

As a journalist in the Kimberley, **Flip Prior** has met ordinary people turned heroes, stalked the Kardashians and been spied on through Facebook

Looking out the office window to the sparkling turquoise waters of Broome's Roebuck Bay, I suddenly realised I didn't want to go home. Armed with a fistful of ideas and more than a little bravado, I picked up the phone and phoned Bob Cronin, the editor-in-chief of WA Newspapers.

"Bob – I've got a proposal – hear me out."

Three days later I was back in Perth, hastily packing a couple of boxes and waving goodbye to my grey cubicle at *The West Australian*. Several days after that, to the bewilderment of friends and family, I was back in Broome.

It's been three years since I was dispatched with a warning I was only allowed to see out the dry season. Digging my heels in to the red dirt, I'd already resolved never to leave.

Eventually, the bosses gave up trying to lure me back and I was allowed to assume the lofty title of north-west bureau reporter, with a permanent desk in Broome.

Aware some colleagues might regard the posting as one long, mango daiquiri-soaked party on Cable Beach, I was intent on churning out as many stories as possible to prove working here was just as busy as in Perth.

That wasn't hard; expected to generate my own leads, I had to keep on top of about 15 diverse rounds across almost half a million square kilometres – from Broome to Kununurra and everywhere in between.

As well as endless hard news, the Kimberley has more than its fair share of artistic types and fascinating characters with intriguing stories to tell.

In just one week, for example, I started off hiding in sand dunes with Melbourne ornithologists, trying to trap elusive tagged shorebirds along the shores of Roebuck Bay. Midweek, I was hundreds of kilometres away in Derby, interviewing WA Chief Justice Wayne Martin under a boab tree about Indigenous incarceration. Finally (oh, the shame), I spent the weekend hunting several members of the Kardashian clan who unexpectedly lobbed into Broome.

There are benefits to living in a close-knit community – the gossip bush telegraph is alive and well, boosted by the advent of social media. And a healthy Facebook friend list full of locals means I know very quickly when something's happening, especially when celebrities jet into town.

But working as a state newspaper reporter in a tiny town of just 16,000 people has also thrown up challenges. The crisp line between the professional and personal that exists in the

The West Australian's award-winning photographer Nic Ellis tries to work out how to use a phone box in the middle of nowhere.



Writing revealing stories about someone guarantees that you'll bump into them at least twice in the vegie section at the supermarket that same week

city inevitably becomes a little more blurred.

Unlike journalists "down south", who enjoy relative anonymity outside work, we have to mix with our subjects and sources – often in uncomfortably close quarters.

Writing revealing stories about someone guarantees that you'll bump into them at least twice in the vegie section at the supermarket that same week. Once, I saw a familiar face over the potatoes. I was about to say hello then realised he was the drug dealer who stared at me fixedly while I took notes during his recent court case.

Another time, the wife of a lawyer whose nocturnal habits had created a scandal cornered me at the canapé table at a function. "You're the one that wrote those stories about my husband," she hissed. Er, yes... please pass the sushi?

Sometimes, you get too close to people to be objective. When crocodile wrangler Malcolm Douglas, a good mate, died in a car accident, I spent several days crying between interviews. Mindful of the grief of his family and friends, to whom I had grown close, it was tough to paint an unbiased picture of events.

Working under the spectre of the proposed gas hub at James Price Point – a development that has bitterly divided the community – has also proved very difficult at times.

Despite trying to walk a line down the middle, I have routinely been described as both "pro-gas" and "anti-gas" by different camps in the long-running dispute and relationships have frequently been strained.

When I shared a house with a low-ranking Woodside employee for a time, I was

publicly criticised as biased. When I moved to a house on the same block as a guy who had strung up an anti-gas banner, I was criticised yet again.

It's hard at times to live in a small community and always feel like "the other" – unable to express an honest opinion with friends at a barbecue, for example, or deepen friendships for fear accusations of bias may arise.

If that sounds paranoid, consider this: once, I discovered that community activists had trawled Facebook looking for clues about who I fraternised with outside work. Photos of me with a colleague wrongly identified as a Woodside security worker were subsequently handed out at a public meeting with a warning: I should not be trusted.

The practical aspects of working in the Kimberley have also been difficult. Many times I have stood on the roof of my 4WD, waving my mobile around in a futile attempt to find a signal to file some copy in time to meet deadline.

I have busted tyres, got bogged more than once and picked up a debilitating mosquito-borne disease, Barmah Forest Virus (I hadn't heard of it either). Most days, I finish work hot and sweaty, covered in red dirt that stains my clothes and ruins my shoes.

On the plus side, I have had incredible adventures, too many to count – crocodile egg collecting, toad busting, bilby spotting and whale watching, criss-crossing between the desert and deep blue sea.

I have watched Federal Court judges stand alongside Aboriginal lawmen to hand down native title determinations on land so beautiful it brings tears to the eyes.

I have met ordinary people who have been heroes: the Aboriginal women turning around alcohol-ravaged communities, the young male footballers who ignored taboos to speak out about suicide in a bid to stem the tide of deaths.

There are things I wish I'd done better: convincing readers in Perth that poverty and disadvantage in WA's remote Aboriginal communities is their problem, too, is just one.

In years to come, I know I'll look back on my years working here as the best of my life, unforgettable in so many ways.

Moving back to the city will present other challenges – for one thing, I'll have to get used to wearing shoes in the office again.

But mostly I will simply miss the sheer joy of driving into the great beyond to give people in the middle of nowhere a voice, before bedding down for the night under a vast sky heaving with stars.

Flip Prior will be voluntarily redundant from December 22

When you're glued to the screen

Journalists are a curious lot, but is all that net surfing changing our brains? **Darren Baguley** looks at internet addiction and ways to control it. Illustration by **Mike Rigoll**

Just over 10 years ago I was made redundant from the technology magazine publisher I worked for. After taking a couple of months off I started to look for another in-house job but ended up going freelance.

Instead of having to stay inside the technology/business box, I wrote on whatever topics I was interested in – as long as I could pitch it successfully to an editor. But becoming my own boss meant that a minor vice – being easily distracted – became a major problem, especially once I'd installed broadband internet.

Addiction to the internet is a problem a lot of us struggle with because the main tool for writers and journalists is a computer. And with the swelling numbers of journalists now working freelance at home, away from the discipline imposed by an office environment, it's a growing problem.

When it comes to research, the web allows us to do in minutes what previously would have taken days. But when we sit down to work there's always the temptation to cruise off elsewhere. And because journalists are curious by nature, there is no end to interesting articles, information and websites to view.

With the spread of Wi-Fi and wireless broadband, it's getting harder and harder to quarantine ourselves from that temptation. None of the journalists I know would admit to having a problem with spending too much time on the internet – perhaps they're worried their editors will read this piece – but some fiction authors I know were a little more forthcoming.

Brisbane-based, British Fantasy Award-winning writer Angela Slatter says, "I try to limit my incursions on the internet to the same times every day: first thing in the morning to deal with business emails, then at lunchtime as a break, and then again in the evening to catch the last dregs of email. I try to make sure I have a list of tasks to do each writing day and I generally have sufficient self-discipline to devote my time to writing rather than internet procrastination.

"Ultimately though, if you're a writer you need to write; you need to make the time to do that, to meet your obligations. Editors are not very understanding of requests for extensions that begin with 'I started watching music videos on YouTube, then six hours later found myself watching a bunch of Russian dudes with

submachine guns testing cake recipes.' It all comes down to self-discipline."

In some cases a writer spending too much time on the internet is simply another symptom of the writer's old enemy: procrastination. Slatter finds: "...once I get started, though, once I hit the page and throw some words at it and can feel a rhythm to what I'm writing, then the need for the internet drops away... at least for a while."

But for others, including Will Self, this year's MAN Booker Prize runner-up, it is more than that – it's an addiction. Since around 2002–2003, when broadband became widespread, he has written the first drafts of his novels on an old typewriter.

Talk to writers about how they avoid the distractions of the internet and some of the solutions would be hilarious if they weren't so tragic. Many use Freedom[®] which simply blocks internet access for a predetermined time, between 15 and 480 minutes, and can't be undone without rebooting the computer. SelfControl[®] (Mac) and SelfRestraint[®] (Windows) are more specific, and block nominated sites for a nominated period, and not even a reboot will reset the counter.

Some writers take note of cafes that don't have free Wi-Fi and go to work there, while others build writing sheds in their gardens out of Wi-Fi range or turn off the Wi-Fi before they go to work.

Slatter says American SF writer Jeff VanderMeer "has his wife hide his phone and the modem every day – when he's done his required word count then he's allowed to do some social networking."

For author John Birmingham, it's more of a time management issue and he uses the Pomodoro technique (www.pomodrotechnique.com) of working in 25-minute blocks governed by a kitchen timer. "If I don't use the Pomo, I'm f****d," Birmingham says via Facebook. "But once I line up my little tomatoes I'm pretty good at sticking to them."

I also use the Pomodoro technique. I've had my timer ticking away while I write this piece – it's incredibly simple but very effective.

But some research suggests the internet may not be just a distraction – it may actually be changing our brains in ways that make it harder to focus on tasks like deep research and writing.

In his Pulitzer Prize-nominated book *The Shallows: How the internet is changing*

the way we think, read and remember (Atlantic Books, \$32.99), writer Nicholas Carr gave voice to a feeling I'd had for a long time. Carr writes, "Over the last few years I've had an uncomfortable sense that someone, or something, has been tinkering with my brain, remapping the neural circuitry, reprogramming the memory.

"...I feel it most strongly when I'm reading. I used to find it easy to immerse myself in a book or a lengthy article. My mind would get caught up in the twists and turns of the narrative or the turns of the argument, and I'd spend hours strolling through long stretches of prose. That's rarely the case anymore. Now my concentration starts to drift after a page or two."

Neil Levy, head of neuroethics at The Florey Institute of Neuroscience and Mental Health in Melbourne, has a different view.

Levy *does* think the internet is changing our brains and that it's worth spending some time and money to do more research, but he points out, "Our brain changes all the time... Just by doing this interview certain connections have formed between parts of the brain that aren't there before.

"It wouldn't be surprising if the [changes caused by the internet] were relatively deep, if we don't remember as much as we used to, but then people in pre-literate cultures have better memories than literate cultures.

"The question is whether that is a cost. It could be, but it could also be a benefit. I could be freeing up brain space for other things. There's a strong relationship between working memory and IQ so it's possibly affecting my ability to think creatively if it's simply freeing up my working memory by offloading trivia onto my computer, iPhone, notepad etc. So it could be a cost and a benefit."

Levy suggests that for writers, internet addiction is just a symptom of an age-old problem. "Writers have suffered from this forever. Whether you're writing an article or a book, you're putting part of your soul out there, which makes you feel highly self-conscious and anxious, so you look for distractions to dampen down that anxiety."

Put this way, it's unsurprising that the daily grind of marshalling our thoughts and putting them down on the page can easily give way to the distractions provided by email, social media and the rest of the worldwide web.

Darren Baguley is a freelance journalist who writes regularly for business publications and other titles, from *Monument to Voyeur* *Virgin Blue* magazine. **Mike Rigoll** is a freelance illustrator based in Perth



Dateline Dili

Volunteering in Timor-Leste, **Joyce Morgan** found inspiring young reporters pounding the beat, and not the telephone, to gather the news

The chooks peck around the doorway and a goat bleats in a neighbour's yard. Pinned above three personal computers in a rented house in Timor-Leste's capital, Dili, are two posters: one of the country's politicians, the other of da Vinci's "Last Supper".

Welcome to the Dili newsroom of *Independente*, a fledgling newspaper in one of the world's youngest nations. The surroundings might be humble, but the paper's ambitions are not: it wants to become a trusted, authoritative voice for Timorese people. Yet producing a 12-page newspaper five days a week with scant resources already seems quite an achievement.

I arrived for a month's volunteer work with *Independente* at a critical time, just a couple of days after the country's election in July this year, but before it was clear who would form the new government. Prime Minister Xanana Gusmao's party, CNRT (National Congress for Timorese Reconstruction), had won 30 seats – three short of an absolute majority in the 65-seat parliament. Fretilin had won 25.

I accompanied an *Independente* reporter to the press conference where Gusmao rejected forming a coalition with Fretilin. Dili braced. For several days there was unease, with sporadic violence that left a student shot dead. I wondered if my work helping the *Independente* staff with training on layout, story structure and ethics would be curtailed and I'd be forced to leave. But mercifully, there was no repeat of the widespread unrest that followed the 2007 parliamentary elections. (Gusmao later made an agreement to govern with the support of the two minor parties.)

Most of *Independente* is published in Tetum, the most widely spoken local language, with several key articles translated for the English page. The emphasis is on domestic politics – with a little Hollywood and international soccer. A specialist page is devoted to such topics as health, education, the environment and women's issues.

The working day begins, as in newspapers everywhere, with morning conference. Stories are assigned and the young reporters head off on motorcycle, bicycle or on foot. Few interviews are done by telephone. Mobile



Journalist Agus dos Santos works on his story, ready to file when a computer becomes available. PHOTO BY STEVE GOSCH

Few interviews are done by telephone. Mobile phone calls are too expensive in Timor-Leste, and there are no landlines in the newsroom

phone calls are too expensive in Timor-Leste, and there are no landlines in the newsroom.

Some days I joined a reporter on the beat, including to police headquarters and parliament. The experience reminded me of how news gathering was done when I started work in newspapers more than 30 years ago, before computers, mobile phones and email made our craft increasingly desk-bound.

By early afternoon the bicycles and motorbikes – and the foot soldiers – return to the office where the reporters usually file three substantial stories each day. Without enough computers or desks, most reporters write on netbooks on their laps on the porch outside the stifling newsroom.

Photographer Steve Gosch from the *Central Western Daily* in Orange, NSW, joined me after a week. Cameras, too, are in short supply at the *Independente*, with just two shared among the journalists. A couple of trainees had not used a camera before, but were soon producing publishable images.

Their swift grasp of basic skills was repeated elsewhere across the paper. When we looked at why photos appeared fine on screen, but in the paper looked like mud, we found the colour images had not been grayscaled for reproduction in black and white. Once the layout sub learned how to do this, the quality of the reproduction improved overnight.

I was the first of four Australian print journalists to work with *Independente* under a program funded by Fairfax staff's workplace giving program, More than Words, and administered by APHEDA-Union Aid Abroad. As well as Gosch, *The Sydney Morning Herald's* former chief of staff Wendy Frew and *Great Lakes Advocate* editor Janine Wilson spent a month volunteering.

Independente was established last year by four Timorese journalists and a local businessman who wanted to produce

quality journalism and contribute to the development of democracy. The paper's driving force is director/publisher Mouzinho Lopes, a former editor-in-chief of the *Timor Post* and a passionate advocate for a free, robust and ethical press. The first edition appeared on April 4, 2011 and the paper now has a staff of about a dozen, including four of the part-owners.

Becoming a journalist here is not easy. The National University of East Timor has a journalism course but it is taught in Portuguese – the official language, but one that is less widely understood than Tetum.

Despite their lack of formal training, *Independente's* team of young reporters – most are in their twenties – are dedicated, quick and keen.

With a population of just over a million, Timor-Leste has a surprising number of print publications: four daily papers – *Independente*, *Diario Nacional*, *Timor Post* and *Suara Timor Lorosae* – and three weeklies. *Independente* circulates primarily to government offices, with a few copies sold on the streets.

Much of the paper's advertising comes from the government. But along with adverts for tractors, trucks and motorcycles, a coffin-maker offers a range of elaborate caskets. Funerals are significant community cultural events and vast sums are spent on them.

My final day was a Friday and Lopes organised a newsroom farewell party. He and a reporter produced acoustic guitars and the staff formed an impromptu choir. Singing in harmony and with great gusto, they brought the same enthusiasm to the songs they bring to their daily journalism. There are songs of farewell, of love for their country and of hopes for the future – a future that they will help shape.

Joyce Morgan is a former *Sydney Morning Herald* journalist; joyce.glebe@gmail.com

Summer reading

Finally have time to sit down with a book? The long-list finalists in the Walkley Book Award are some of the best reads around. Cartoon by **Andrew Weldon**

Broadcast Wars by Michael Bodey
(Hachette Australia, \$35)

Broadcast Wars is a must-read for anyone with an interest in the hits and misses from a spectacular period in Australian television. Former News Limited entertainment reporter Michael Bodey interviews those responsible for *Big Brother* and the reality television craze, and ratings-winning dramas including *Packed to the Rafters* and *Underbelly*. He looks at the personalities involved, their strengths and flaws, and the rivalries and intrigues in the biggest game in Australian media.

Mine-Field by Paul Cleary
(Black Inc., \$24.99)

Exposing regulatory gaps and other problems, Cleary presents an unvarnished view of the cost of the resources boom. He pulls no punches in his analysis of the relentless push to exploit Australia's resource wealth, painting a picture of an insatiable appetite for profits and royalties which pays scant heed to the health of the environment and agricultural land.

The People Smuggler by Robin de Crespigny (Penguin, \$29.95)
The People Smuggler presents an alternative view of asylum seekers and the people-smuggling debate. It's a confronting account of Iraqi Ali al Jenabi's escape from torture and imprisonment by the Saddam Hussein regime, and his journey through Iran and on to Indonesia. There he becomes a "people smuggler", arranging boats to carry refugees – including his own family – to Australia. It's an unflinching look at ordinary people fleeing violence and intolerance.

Hiroshima Nagasaki by Paul Ham
(HarperCollins, \$55)

Challenging assertions that the atomic bombs dropped on Hiroshima and Nagasaki actually saved lives by hastening the end of World War II, Paul Ham weaves historic evidence with the memories of witnesses and survivors of the attack that killed more than 100,000 people instantly, and hundreds of thousands more from injuries and radiation sickness. In a considered, readable style, *Hiroshima Nagasaki* also chronicles the Allies' frantic race to create atomic weapons.

Sins of the Father by Eamonn Duff
(Allen & Unwin, \$35)

Fairfax investigative reporter Eamonn Duff details the weeks, days and hours leading up to Schapelle Corby's arrest at an Indonesian



airport with a bag of marijuana in her luggage in 2004. *Sins of the Father* also profiles Schapelle's now-deceased father, Michael Corby, probing claims that Gold Coast beautician Schapelle took the fall for his drug syndicate. Duff's investigation has sparked vehement denials by Corby's supporters, but it's sure to be compelling reading for anyone following this long-running scandal.

Children of the Occupation by Walter Hamilton (NewSouth Publishing, \$39.99)
Former ABC Japan correspondent Walter Hamilton explores the lives of mixed-race children living in Occupied Japan, entwining personal accounts with an analysis of post-war race relations. He treats the subject with dignity without sacrificing the storytelling flair and eye for detail that are the hallmarks of long-form journalism. This is a complicated human story from a time and place seldom examined by contemporary writers. Described by Walkley judges as "high-quality, textured, considered book-length journalism at its best", *Children of the Occupation* will resonate clearly even in today's multicultural and globally connected world.

A Tragedy in Two Acts by Fiona Harari
(Melbourne University Publishing, \$34.99)

Remember that story about the judge who tried to dodge a traffic infringement by claiming an old friend was behind the wheel, only to eventually lose his career and reputation? Fiona Harari examines the two larger-than-life characters caught up in the lie: former judge Marcus Einfeld and the late academic Teresa Brennan. Part detailed biography, part cautionary tale of unrestrained ego, *A Tragedy in Two Acts* is the perfect example of truth being stranger than fiction.

The Sweet Spot by Peter Hartcher
(Black Inc., \$29.95)

Perfect holiday reading for those with a penchant for finance and politics, *The Sweet Spot* is an accessible look at how Australia avoided becoming an economic basket case to emerge as the prosperous nation we enjoy today. Peter Hartcher's latest tome also serves as a warning about the risk of the lucky country's economy unravelling unless our ruling politicians show genuine leadership. An engaging read on an important national debate.

The Australian Moment by George Megalogenis (Penguin, \$32.95)

George Megalogenis charts 40 years of Australia's economic evolution, from closed economy through often-painful deregulation to healthy survivor of the global financial crisis. He looks at some of the country's significant challenges, from the wool boom to oil price spikes and the growing strength of Asian economies. Featuring interviews with former Australian prime ministers, *The Australian Moment* also explores how history repeats – the Loans Affair scandal of 1975 was, writes Megalogenis, "a dummy run for the global financial crisis 34 years later".

The Aboriginal Soccer Tribe by John Maynard (Magabala Books, \$24.95)

Using personal accounts and thorough research, John Maynard shares the little-known story of Aboriginal participation in soccer, and the acceptance they found through playing the round-ball game in post-World War II migrant communities. Maynard's well-told story contains lessons on supporting Indigenous players, even in this modern-day era where they are celebrated across football codes and in all sports. A gem of a book.

A romp among the bastards

Steve Lewis and his press gallery comrade have given us a banquet of bastardry with their Canberra *roman à clef*

The tone of the federal MP, a long-time parliamentarian, carried a hint of menace. “My friends tell me I feature in your book.”

So this was it, the moment our lawyers had feared, the day we were outed as literary charlatans who’d taken a bunch of Canberra’s finest and chiselled them into a work of fiction, *The Marmalade Files*.

“Nah mate, there’s no-one remotely like you,” I replied, trying to reassure my sceptical friend. Besides, as the novel’s legal disclaimer says, “Please do not interpret anything that happens in this book as a real event that actually happened or involved any person in the real world.”

We moved on to the politics du jour and *The Marmalade Files* survived, legally unscathed, for now at least.

When Chris Uhlmann, the ABC’s 7.30 political editor, and I first began to sketch a synopsis for *The Marmalade Files*, we set ourselves a tough challenge – to write a rollicking, close-to-the-bone political romp with broad appeal. We wanted a satirical thriller enjoyed by those who take their politics in small doses just as much as those addicted to Canberra’s high-octane theatrics.

We met by accident as authors; over coffee one morning in Canberra’s inner-south, Chris blurted out his hopes of writing a high-farce television script revolving around a far-fetched political character (who later came to feature in the *Files*).

For years, I’d harboured ambitions to write a political thriller, in the mould of those taut British mini-series *State of Play* and *House of Cards*.

Despite the increasingly surreal nature of Canberra’s politics, there have been few attempts at political satire in Australia and I don’t recall watching a political thriller based in our national capital. Shane Maloney’s larger-than-life character Murray Whelan is perhaps the closest we get to political satire, but alas Mr Whelan rarely ventures north of the Murray River.

We found a brave publisher, HarperCollins, prepared to take a risk on

two novice authors who’d lived in and reported politics from the capital for a combined 40 years.

Writing *The Marmalade Files* was for the most part a joy. Chris and I would write separately, often in different cities, initially uncertain about our ability to write a work of 75,000 or so words when our daily lives required scripts or stories in the hundreds.

While every word is fiction, we wanted to take the reader on a ride through an authentic, familiar landscape.

We wanted, too, characters that would jump off the page as authentic facsimiles of those who work in parliament, the MPs and senators, the staffers and public service advisers who daily do battle



Canberra is often derided as a dull and sterile capital, lacking the big-city hustle and excitement of Sydney and Melbourne. But Chris and I love this place, and we wanted to capture some of its magic, some of its intrigue and glorious mystery.

We wanted, too, characters that would jump off the page as authentic facsimiles of those who work in parliament, the MPs and senators, the staffers and public service advisers who daily do battle. We’d stored up a suite of wickedly delicious anecdotes and some of these poured onto the pages as we wrote.

The factional head-kickers who use their muscle to make-and-break careers... the invisible diplomats who plot and scheme...

the rat-cunning public service mandarins intent on saving the realm...

Oh, and of course we needed a strong and likeable journalist as a central character. Introducing Harry Dunkley, political editor for *The Australian*, an old-school reporter who frets for the future, and who views the rise of social media as a pox which is contributing to the demise of long-form investigative journalism.

The *Files* opens on the banks of Lake Burley Griffin, the morning after the annual Press Gallery Midwinter Ball, with Dunkley lured to a lonely clip of land known as Yarramundi Reach to rendezvous with a supposed deep throat.

It doesn’t work out that way, but he does get a black-and-white photo that offers the first glimpse of a cracking yarn and sets him off on a three-month investigation.

He enlists the support of Ben Gordon, a cross-dresser who happens to be one of the country’s leading security analysts. But his quest to find out the truth is placed on hold – temporarily – when the foreign minister, Catriona Bailey, an ex-PM executed by her Labor colleagues, has a seizure on *Lateline*. The minority Toohey government hangs by a fingernail.

So far we’ve avoided writs and shown that the ABC and News Limited can work in close harmony. We’ve also been blessed with a generous response from most who have read our work of fiction. Tony Wright, one of Australia’s finest writers, described the *Files* as “inserting much fiction into a perfectly factual Canberra setting (which) teases unmercifully the readers’ perceptions of Australian politics and the secret world”.

Don Woolford, AAP’s veteran political correspondent, dubbed it a “banquet of bastardry”. That’s a compliment, we think.

The Marmalade Files by Steve Lewis and Chris Uhlmann, published by HarperCollins, RRP \$29.95.

Steve Lewis is national political correspondent for News Limited and has been reporting politics from Canberra since 1992

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One man's price of free speech

Salman Rushdie's latest book is a dispatch from the front line in the fight for freedom of speech, says **Chris Warren**

There's a certain shock of recognition in Salman Rushdie's memoir *Joseph Anton*. Not long after the infamous fatwa was called against Rushdie as fundamentalist punishment for his book *The Satanic Verses*, a 12-year-old boy demonstrating in London's Hyde Park told the cameras of the British media that he was ready to kill Rushdie personally.

Replace the Rushdie posters of "Kill the dog" and "Die Rushdie Bastard", with "Behead all those who insult the prophet" and it could have been the recent crowd in Sydney protesting about the film *Innocence of Muslims*, complete with the young boy offering murder.

But this recognition is central to Rushdie's memoir of the attack on him and his work.

It starts when a BBC journalist calls Rushdie on Valentine's Day, 1989, to ask: "How does it feel to know that you have just been sentenced to death by the Ayatollah Khomeini?"

Khomeini, the supreme ruler of the Islamic Republic of Iran, himself only four months from death, had declared: "that the author of *The Satanic Verses*, a text written, edited and published against Islam, the Prophet of Islam, and the Qur'an, along with all the editors and publishers aware of its contents, are condemned to death" and called on all Muslims to kill them without delay.

Rushdie is immediately rushed into hiding and provided with high-level protection by the British government. As part of that protection, he is asked to come up with a pseudonym. He chooses Joseph (Conrad) Anton (Chekhov), a high-minded literary handle quickly reduced to Joe by his police minders.

So the book *Joseph Anton* is the memoir of that identity written in the third person by Rushdie. It's a useful conceit, especially illuminated by the titbit that Rushdie's father had himself taken on the Rushdie identity in tribute to Ibn Rushd, the 12th-century Andalusian Muslim philosopher who argued for what we would now call secularism within the Islamic tradition.

The memoir, then, charts the life – largely lived in hiding – of Joseph Anton. And despite the strong support he received in police protection, it was still up to him to find – and fund – the continued movements from place to place and, finally, to build a residence protected from the outside and large enough to house his protectors.

Early in the process, Anton asked one of his protection officers: "What would you have done if *The Satanic Verses* had been, say, a poem, or a radio play, and had not been able to generate the income that allows me to rent

these places? What would you have done if I had been too poor?"

The officer answered: "Fortunately, as it happens, we don't have to answer that question, do we?"

Rushdie knows that many of the most important things in life happen when we're not there, so his memoir also talks about the seemingly endless attempts to have the fatwa lifted, and touches on those who supported or

There's no point in a freedom of expression that is only a freedom to be polite

attacked him, and those who really should have known better than to voice a mealy-mouthed concern about being rude about religion.

Joseph Anton is a reminder that this was an event that changed both his life and ours. It was the moment when the war against secularism was carried into secularism's domain.

When we read or hear things like the speeches of Iran's current president Ahmadinejad – or the recent demonstrations here in Sydney – it is easy to dismiss them as an almost entertaining windbaggy.

But *Joseph Anton* is sharp in correcting this error. Words matter.

First, the fatwa was not restricted to Rushdie himself and several of the fatwa's targets were, in fact, killed: in presumably coordinated attacks, his Japanese translator Hitoshi Igarashi was murdered and his Italian translator Ettore Capriolo was seriously wounded on the same day in July 1991. In 1993, his Norwegian publisher, William Nygaard, was shot but survived. Bookshops were firebombed and other people died when a hotel hosting a Turkish literary conference was set on fire.

Second, for over a decade, the book tells us, British security believed the Iranians had an active cell within government whose job it was to implement the fatwa to its full. This was not just words. It was not even just state-sponsored

terrorism. It was a state-run murder gang whose targets were real people and a real principle – freedom of speech.

Joseph Anton also eschews the easy defence that as a work of literature, *The Satanic Verses* deserved special consideration. While Rushdie is keen to defend the artistic and cultural worth of the book, he pointedly notes the comments of Prince Charles that he was a bad writer who cost too much to protect (a reminder that a family of individual privilege can't necessarily be relied on to defend universal rights).

"Defend the text", he urges his supporters and the campaign to produce the book in paperback was a key part of the fightback. It took some long four years after the hardback before a paperback *Satanic Verses* was produced by a collection of writers and publishers under the name The Consortium.

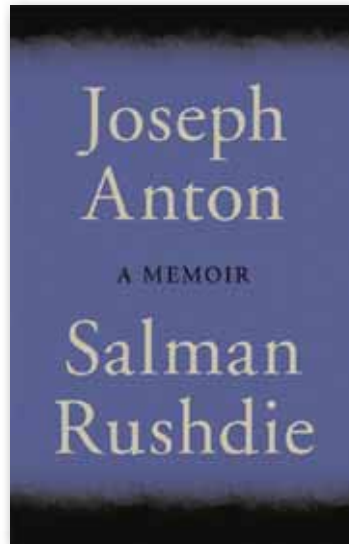
But Rushdie is equally prepared to defend the release of an Urdu language film *International Gorillay* which celebrated the (fictional) killing of Rushdie by lightning bolts from above. In open release, the film flopped: "It was for [Anton] an object lesson in the importance of the 'better out than in' free speech argument – that it was better to allow even the most reprehensible speech than to sweep it under the carpet... banned, it would have become the hottest of hot videos... Out in the open, subjected to the judgment of the market, it shrivelled like a vampire in sunlight and was gone."

Most importantly, the author does not hide behind a defence that he didn't know what he was doing. "Provocation" is too often used as a word of attack when, as journalists and writers, we should embrace it as central to our work. There's no point in a freedom of expression that is only a freedom to be polite.

Rushdie does not seek to have *The Satanic Verses* treated as a light-hearted comedy that went wrong. As he quotes from one of his own characters, you have to choose between secularism and religion. And as he meets with political figures seeking support, he confronts the criticism that he is undeserving because his book had offended many people: "When," he asks, "did it become irrational to dislike religion, any religion, even to dislike it vehemently? When did reason get redescribed as unreason? When were the fairy stories of the superstitious placed above criticism, beyond satire?"

And that's why this is an important book. For those of us committed to fighting for freedom of expression, it's a memoir from the front line, a reminder that the right to freedom of expression is not given, but needs to be continually taken – and the price of that taking is often a high one.

Joseph Anton: A memoir by Salman Rushdie, published by Random House, RRP \$35.



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At the heart of the image



Photography • Nikon-Walkley Press Photographer of the Year Winner **Justin McManus**, *The Age*



Press photography requires instinct and intuition and a fair bit of luck. Every day, photographers are challenged to illustrate stories creatively and with maximum impact. Justin McManus has captured diverse moments in news, from the insulting outburst at protesting nurses by Marshall Baillieu, former federal Liberal MP and the Premier's second cousin, to the jubilation of the Bendigo women's Aussie Rules football team after their grand final win.

Since starting work with Messenger Newspapers in Adelaide 16 years ago, Justin McManus has worked extensively on social documentary projects in Asia, Europe and South America. He settled in England for a time, where his work featured regularly in *The Guardian*, *The Times* and *The Independent*, then moved to Argentina, working freelance for British newspapers. He returned to Australia to work at *The Age* in 2006.

Judges' comments

Justin McManus provides new dimensions and interesting compositions to photographs that capture everyday events. Though hard pictures to get, they are still poetic compositions. These pictures stand out from the pack.

1. Trainer Gai Waterhouse with 2010 Caulfield Cup winner Descarado, under a heat lamp which works like a solarium for horses; it rejuvenates and relaxes the horses and brings up the shine on their coat.
2. Russell Molony, winner of the 2012 Australian Indigenous Surfing Titles at Bells Beach.
3. Bob Brown in an old-growth forest at Camberville State Forest.



1



3



2

Photography • Nikon-Walkley Press Photographer of the Year (continued)
Winner Justin McManus, *The Age*



4. Prime Minister Julia Gillard with her partner, Tim Mathieson, outside their home in Altona, Melbourne, on the occasion of the prime minister's 50th birthday.
5. Occupy Melbourne protesters fight running battles with police along Swanston Street after being forcibly removed from City Square.
6. Model on the runway at the Melbourne Fashion Festival
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Steve Pennells, *The West Australian*

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Winner Steve Pennells, *The West Australian*, "Battle for billions"



Steve Pennells' reports revealed the secret 11th-hour negotiations between billionaire Gina Rinehart and her children over a trust fund established by the family's late patriarch, mining magnate Lang Hancock. Using painstaking research and interviews with the family,

Pennells wove a cogent story that was previously veiled in secrecy and hidden behind legally binding confidentiality agreements. Pennells not only broke the story, but also fought a legal battle against one of Australia's most powerful business figures to reveal an extraordinary tale.

Steve Pennells began his journalism career at *The Esperance Express* and *Kalgoorlie Miner* before moving to *The West Australian*, where he was the state political editor and headed its South-West and Sydney bureaus. From 2001, he was the Nine Network's chief-of-staff in Perth before returning to the West. As the paper's special correspondent, he had a roving brief which took him on assignment to Iraq, Sudan, China, Europe, the US and South-East Asia, before leaving to spend four years freelancing in Europe. He returned to Australia last year to become *The West Australian's* chief writer, covering stories across Asia and in Somalia, Afghanistan and Pakistan. He is a two-time Walkley Award winner, taking out prizes in 2006 and 2009.

Judges' comments

Steve Pennells consistently led the pack on Gina Rinehart. His six-month investigation and access to critical documents and key players resulted in rich, in-depth stories about Rinehart's multi-billion dollar battle with her children. A brilliant scoop with continuing impact.

The decision by the High Court to reject her appeal meant a suppression order covering dozens of documents, personal emails and letters between Mrs Rinehart and her four children was lifted.



Secret court documents reveal the reasons behind Gina Rinehart's family feud

BATTLE FOR BILLIONS

MONDAY PART TWO
What's at stake for the Hancock family

Steve Pennells' reports revealed the secret 11th-hour negotiations between billionaire Gina Rinehart and her children over a trust fund established by the family's late patriarch, mining magnate Lang Hancock. Using painstaking research and interviews with the family, Pennells wove a cogent story that was previously veiled in secrecy and hidden behind legally binding confidentiality agreements. Pennells not only broke the story, but also fought a legal battle against one of Australia's most powerful business figures to reveal an extraordinary tale.

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Rinehart bombshell over family fortune

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Old fights surface as Rinehart secrecy folds

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Winner **Steve Pennells**, *The West Australian*, "The untold story of the asylum boat tragedy"



Beginning among the unidentified bodies of drowned asylum seekers at a mortuary in Bali, Steve Pennells traced the beginnings of their doomed journey from the troubled Parachinar region of Pakistan near

the Afghanistan border. At significant risk to themselves and those they spoke to, Pennells and photographer Lee Griffith gathered stories of relatives who gave up their only assets and, in some cases, borrowed even more to send loved ones away from the sectarian violence and Taliban attacks in the region.

Pennells constructed an accurate picture of the danger and desperation driving those who risked their lives to get to Australia, following the asylum seekers' path to West Java, where they waited fearfully in hiding to board an unreliable vessel headed south to Australian waters.

With his unwavering focus on the human stories behind the asylum-seeker issue, Pennells cut through the headlines and the politics to tell the real story of the people whose lives were lost at sea, and the circumstances that compelled them to take that fateful voyage.

Judges' comments

An extraordinary and powerful story about a desperate decision which ended in tragedy. Steve Pennells humanised the asylum-seeker debate by shifting the spotlight off politics and onto the lives of those directly affected.



EXCLUSIVE The untold story of the asylum boat tragedy

STEVE PENNELLS' SPECIAL REPORT FROM PAKISTAN P4-6

Alone: Syed Javid, 12, holds a picture of his missing father Syed Ali Badshah, right. He is one of many men from the Pakistani city of Parachinar who is believed to have died when their asylum boat sank. Pictures: Lee Griffith

Come with me to the mortuary at Sanglah Hospital, look at the old man on the slab, eyes eaten out by fish, lying rotting in the heat and humidity in only his underwear and tell me again that he deserved to die like that.



FROM PS
old worker said: "We, they should be worried and you should too."
In the house, Syed Mahmood sat cross-legged on the floor and sobbed as he clutched photos of his son, his grandson and his nephew.
He said that after they convinced him to let them go, he sold the tractor he used to

man plight," his cousin, Jamal Hussain, said. "We are Shia'ite. We belong to a different sect and we have been a part of this great game that is being fought between those great powers."
"We are the worst affected people of this region in this game of terrorism."
"During this whole war we are not given any relief by the Pakistani Government, by the West, nor international human rights. And what we suffer is not being reported to anyone."

In the 10 hours the journey to Australia was expected to take, the messages back to Parachinar were sporadic but hopeful. Syed Mahmood said: "If you don't let me go I will kill myself. We are sitting ducks in this house. Children are going to Australia and earn some money for you. They are hospitable people and there is opportunity."

On the trip he called his cousin Syed Ali Badshah, who was reportedly a boat builder. "We have received Australian water. This is the last time we will talk to you before we reach Australia. After this we will throw the mobile away and after two days I will talk to you in the internet when I reach Australia."

It is a last message to his brother, another missing asylum seeker whose wife of 20 years, Syed Mahmood's sister, is believed to have drowned when the boat capsized last month.
She died in an insurgent rocket attack on the weekend she was to go on the road from Parachinar to Peshawar.

That was why he borrowed 800,000 rupees (\$8000) and sold his land — his only source of income — to send his nephew to Australia.
"The last time I talked to him he said: 'We are getting on the boat'. We were happy because we are poor people and we thought in two days he would reach his destiny and we would be OK," he said.

"I don't have anything. I don't know what I'll do. Everything we have we have spent. And what we didn't have, we borrowed. And now he is gone, too."

For the sake of our livelihood, he had to go. When the first reports filtered through that a boat had sunk, it was initially reported to be from Sri Lanka, giving the



300 wait in hiding to escape on boats

EXCLUSIVE
A group of men, some looking distressed, are seen in a room. One man is holding a small object, possibly a photo or a piece of paper. The room appears to be a temporary shelter or a place where they are waiting for a boat.

and eight Indonesian police officers searched the site of a 1000sq-metre room in the city of Parachinar. The men, mostly from the Parachinar region, were waiting for a boat to take them to Australia. They were told that the boat would be ready in a few days. The men were told that they would be able to go to Australia and start a new life. They were told that they would be able to go to Australia and start a new life. They were told that they would be able to go to Australia and start a new life.

Her name was Soria Begum, he said, a cousin of 37-year-old Ahmad Ali, who is believed to have drowned when the boat capsized last month.
She died in an insurgent rocket attack on the weekend she was to go on the road from Parachinar to Peshawar.
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Photography • Daily Life / Feature Photography

Winner **Nic Walker**, *AFR Magazine*, *The Weekend Financial Review*, "The Kattle Run"



Nic Walker went up to North Queensland in early 2012 to follow the member for the federal seat of Kennedy, Bob Katter, and the candidate he was backing for Cook in the Queensland state election, Lachlan Bensted. Katter was mentoring the younger "clone" Bensted, dressed in trademark Akubra hat, R.M. Williams boots and blue jeans.

AFR Magazine staff photographer Nic Walker has worked for *The Australian Financial Review*

since 2006, covering news stories such as the Queensland floods and the political coup in PNG. Walker also produced a series on Detroit that won the Nikon-Walkley Slide Night Prize in 2011.

Judges' comments

Hitting the campaign trail with Bob Katter in early 2012, Nic Walker reflected the colourful nature of his subject through a great use of colour and quirk factor. Exceptionally well composed photography.

1. Bob Katter, the member for Kennedy, on the campaign trail in the Torres Strait.
2. In a Qantas plane on the way to Thursday Island.
3. Bob Katter at Bobby's Snack Bar on Thursday Island.
4. In a cafe in Mareeba, Queensland, while a local supporter waits to speak to him.

NIKON IS A PROUD SUPPORTER OF THE DAILY LIFE/FEATURE PHOTOGRAPHY AWARD AND CONGRATULATES THIS YEAR'S WINNER



Digital • Best Digital Journalism

Winners Stuart Washington, Tom Allard, Conrad Walters and UTS Team, *The Sydney Morning Herald*, "Sky's the limit on political gifts"



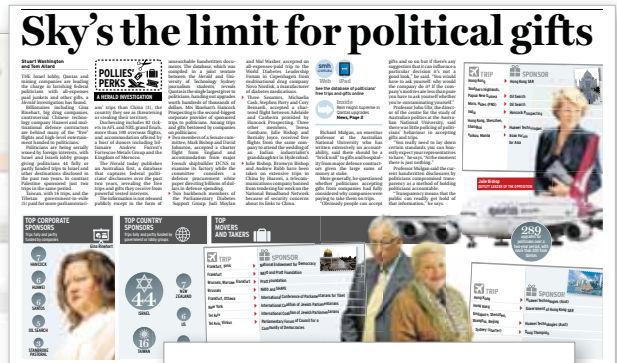
Backing up a newspaper exclusive on travel junkets and other gifts lavished on federal MPs, the SMH/UTS team transformed this previously undisclosed information into a searchable database. It allowed readers to do their own research and make up their own minds on the gifts given to our political leaders by lobbyists and other vested interests.

The database can be searched by a range of variables: political party, type of gift or hospitality received, state, type of assets/income, and roles, for example, directorship and partnership. Users of this database, publicly available on smh.com.au, can also search via a keyword or a politician's name.

Currently an investigations reporter for *The Sydney Morning Herald*, award-winning journalist Stuart Washington has reported from New York, Singapore and Cambodia. He started his career as a police reporter for the *Newcastle Herald*.

Tom Allard was recently appointed as chief of Fairfax's Canberra bureau. He was previously the Jakarta-based correspondent for *The Sydney Morning Herald* and national security correspondent covering the Iraq and Afghanistan wars.

Conrad Walters is an editor on *The Sydney Morning Herald's* tablet edition. Before moving to Australia in 1988, he worked at *The Salt Lake Tribune* in Utah. He was part of the team that won a Walkley Award for Fairfax's Sydney Olympics website, and is co-author of *Journeys on the Silk Road* (Picador, 2011) with Joyce Morgan.



The database... revealed Qantas is the single largest giver to politicians, handing out upgrades worth hundreds of thousands of dollars. Mrs Rinehart's Hancock Prospecting is the second-biggest corporate provider of sponsored trips to politicians.

The team of six journalism students from the University of Technology in Sydney – Lawrence Bull, Nathan Coates, Paolo Hooke, Frances Mao, Lillian Radulova and Nina Young – sifted through the mountains of data, identifying stories, and helping to write them in a substantial contribution to the overall project.

Judges' comments

In "Sky's the limit on political gifts", *The Sydney Morning Herald's* investigative team of Stuart Washington, Tom Allard and Conrad Walters, helped by six UTS students, produced an innovative piece of data journalism that allowed readers to search for themselves the financial disclosures made by politicians. This is digital journalism at its best, empowering members of the public by turning previously hidden and inaccessible data into powerful, flexible and user-friendly editorial content. A strong project and a great resource.



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THE WALKLEY MAGAZINE 45

Photography • Photographic Essay

Winner **Sam Ruttyn**, *The Sunday Telegraph*, "Josh Carter, Superboy"

Sam Ruttyn describes five-year-old Josh Carter as the bravest little boy he's ever met. He was introduced to Josh at The Children's Hospital at Westmead in Sydney, only a few hours before Josh was to undergo brain surgery to remove a tumour that had already taken half his sight and was now threatening his life. It was the third time in his five years that he'd had to endure such surgery. The operation was a success but it was only one of several more that he will have to undergo.

Sam Ruttyn began working as a freelancer across *The Daily Telegraph*, *The Sunday Telegraph* and *The Australian* in 2000. He took a staff job at *The Daily Telegraph* in 2001, then moved to *The Sunday Telegraph* in 2005. He takes photographs for news, sports and features across Australia and the world for a variety of News Limited publications. Ruttyn's work has been hung in Australia's National Portrait Gallery. He won the 2012 Nikon-Walkley Portrait Prize.

Judges' comments

A heart-warming essay filled with courage. Sam Ruttyn captured every aspect of Josh and his dad's courageous and traumatic journey. Earning the trust of his subjects, he allows the viewer to feel part of the family. An amazing set of photos.





5



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8

1. Five-year-old Josh Carter and his father, Glen, anxiously wait for the arrival of the doctor before his brain surgery.
2. Josh is held in position by Glen as Dr Andrew Chow marks on his head where the surgical clamp will be fastened.
3. Josh waits for the anaesthetist with his father and his cuddly toy "Babbit the rabbit".
4. Now asleep, Josh is ready to be wheeled into the sterile zone for surgery.
5. The five-year-old's head is clamped into place and marked ready for surgery.
6. Neurosurgeon Dr Brian Owler washes his hands before starting the operation. The image of Josh on the operating table is reflected in the glass window of the sterile zone.

7. A piece of Josh's skull is removed and surgeons try to locate the tumour.
8. Josh is sent to recovery after a successful operation and Glen watches over him as a nurse stands in the doorway.
9. One week after surgery, Josh is well enough to give his old mate Babbit a hug.

NIKON IS A PROUD SUPPORTER
OF THE PHOTOGRAPHIC ESSAY
AWARD AND CONGRATULATES
THIS YEAR'S WINNER



All Media • Best Three Headings

Winner Paul Dyer, NT News, "Three headings"



Paul Dyer's headlines show that no matter how compelling, outrageous or newsworthy a story may be, great headlines can make all the difference in communicating that story to readers. When the NT News filmed and photographed a naked couple relaxing in full public view on a balcony, Paul Dyer came up with the front-page headline "Eyeful tower". "Dogs of phwoarr!" emblazoned a story about the practice known as dogging – people

engaging in public sex under the guise of walking their dogs. On a Darwin man's unfortunate anatomical indiscretion, Dyer's headline "Why I stuck a cracker up my clacker" elevated what might have just been a brief into a front-page lead, read right across Australia.

Paul Dyer is a Darwin kid who left town for university vowing never to return – only to take a job with NT News after graduating in 2002. As a reporter, he has covered everything from politics to police and council to crocs. After a brief stint in News Limited's Canberra bureau, he returned north to a backbench role in 2006 before being promoted to the role of deputy editor.

Judges' comments

Paul Dyer's entry was a range of energetic, attention-grabbing front-page headlines that surprised and engaged not only NT News readers but people around Australia and overseas. Notably, "Why I stuck a cracker up my clacker" was one of the most talked-about headlines of recent years, and a testament to the power of a strong headline to get people talking.



EPSON IS A PROUD SUPPORTER OF THE BEST THREE HEADINGS AWARD AND CONGRATULATES THIS YEAR'S WINNER

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Television • Television News Reporting

Winners Sharri Markson, Lee Jeloscek, Adam Walters and Michael McKinnon, Seven News, Seven Network, "The Cabinet leak"



This series of reports caused the NSW government to do a backflip on its policy to ban regular unleaded fuel, a policy that could have led to a hefty price increase for ethanol-blended and premium unleaded petrol, especially if the increased demand for ethanol outstripped supply.

By uncovering Cabinet meeting minutes and written departmental advice, the Seven team revealed that the NSW government had ignored warnings that its policy would add further hip-pocket pain at the pump, while benefiting ethanol supplier Manildra Group.

Sharri Markson, a two-time winner of News Limited's Young Journalist of the Year award, has covered state and federal politics for *The Sunday Telegraph*. She completed secondments to *The Sun* and *New York Post* before moving to Seven as news editor last year.

Michael McKinnon has been Seven's Freedom of Information (Fol) editor since 2006, and was

previously the Fol editor at *The Australian*. He has also worked for *The Courier-Mail*, the *Herald Sun* and as economics reporter in the Canberra press gallery for News Limited. He won a Walkley Award for journalism leadership and also for investigative journalism in 2009.

Adam Walters has worked across television, newspapers, radio and online in 31 years as a journalist, including as NSW political editor of the Nine Network and *The Daily Telegraph*. He is the author of four books.

Lee Jeloscek is state political reporter for Seven News in Sydney.

Judges' comments

Through extensive background interviews and research, the Seven News team's five-month investigation shamed the NSW government into overturning a policy that favoured one of its biggest donors. A gripping and engaging political story.



THE MEDIA ALLIANCE IS A PROUD SUPPORTER OF THE TELEVISION NEWS REPORTING AWARD AND CONGRATULATES THIS YEAR'S WINNER



Photography • News Photography

Winner **Lukas Coch**, Australian Associated Press, "Australia Day protest"



On Australia Day 2012 in Canberra, Prime Minister Julia Gillard and Opposition Leader Tony Abbott had to be escorted out of a glass-walled restaurant only steps away from the Tent Embassy, a decades-old Aboriginal protest encampment.

Comments made by Tony Abbott, earlier that day had angered Aboriginal activists and, when the crowd at the Tent Embassy found out that Mr Abbott was at a closed-door event at the nearby Lobby Restaurant, roughly 200 protestors headed there. Federal police guarding the prime minister and Mr Abbott determined that the situation had become volatile and decided to rush

them from the restaurant to a waiting car. These amazing pictures were taken during the leaders' hurried departure from the event.

Lukas Coch covered the 2006 FIFA World Cup, the Beijing Olympics and a range of other assignments for German magazines and newspapers including *Der Spiegel*, *Stern* and *Die Zeit* before moving to Australia in 2009 to work with AAP.

Judges' comments

Lukas Coch captured an amazing moment in political history. Not just simply in the right place at the right time, he anticipated the event and framed the shots brilliantly, demonstrating technical skill and experience.

1. Prime Minister Julia Gillard and the Opposition Leader, Tony Abbott, are escorted by police and bodyguards out of an Australia Day award ceremony at Canberra's Lobby Restaurant after Tent Embassy protesters tried to get into the building on January 26, 2012.

2. Ms Gillard escorted by police and bodyguards.

3. The prime minister losing her shoe as she and Mr Abbott are protected by police and bodyguards

4. Ms Gillard leaves her right shoe behind as she and Mr Abbott are whisked away.

NIKON IS A PROUD SUPPORTER
OF THE NEWS PHOTOGRAPHY
AWARD AND CONGRATULATES
THIS YEAR'S WINNER



All Media • Coverage of Community and Regional Affairs Winners **The Border Mail Team**, "Ending the suicide silence"



Sparked by the suicide of 15-year-old Mary Baker, *The Border Mail's* "Ending the suicide silence" campaign tackled mental illness and suicide head on, with front-page lead stories on deficiencies in mental health services, feature articles on mental health sufferers and families of suicide victims, and infographics full of practical information for people in need.

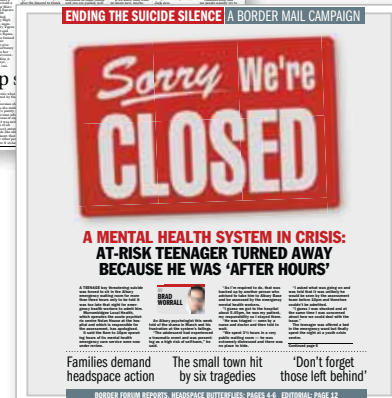
A personal account by reporter Jack Baker on the impact of his sister's suicide illustrates *The Border Mail* team's deep commitment to the campaign, which was backed by social media activity across the newspaper's website and Facebook page, taking the campaign beyond newsprint and into the community.

For more than a year, *The Border Mail* deliberated over how it could tackle suicide, an issue that had been shattering the lives of people in the community and in its own newsroom. On Saturday, August 4, 2012, *The Border Mail* launched its "Ending the suicide silence" campaign in print and online, initially with a week-long series telling the personal stories of those affected by suicide, examining the mental health system and lobbying for better services and support. The response from the community was instantaneous and overwhelming, culminating in an ongoing "butterfly" campaign to secure a Headspace centre for the young people of Albury-Wodonga.

Judges' comments

The Border Mail's "Ending the suicide silence" campaign, tackling youth suicide, began with a plan to run for one week. It was so successful it ran for an entire month. The team exhibited genuine community engagement on an issue that was of great importance to their readers. Courageous and dignified, it was embraced by the entire community and was superbly put together.

Our family's life will never be the same again. Nor will it be the same for those who knew her. We will never get to see our sister and daughter and friend again and we have no choice but to live with that. But out of this tragedy and the countless other tragedies, there has to come a positive.



On a night of surprises, this isn't one of them.



IS THE PROUD SPONSOR OF
INDEPENDENT JOURNALISM

All Media • International Journalism

Winners Matthew Carney and Thom Cookes, *Four Corners*, ABC TV, "In their sights"



Is the "kill-capture" strategy a help or a hindrance to the Coalition operation in Afghanistan? Matthew Carney and Thom Cookes investigated three operations by Australian special forces that arguably went wrong, and asked whether the strategy is actually counter-productive to the overall mission in the war-ravaged nation.

The report included a wide range of views, including those of Coalition soldiers and Afghan villagers, on the nature of these raids and their effect on relations between the armed forces, local authorities and citizens.

Matthew Carney has 25 years' experience as a television reporter and producer across news and feature documentaries, winning three Walkley Awards, a Logie and a Eureka Prize, along with international awards and commendations.

Thom Cookes is a Walkley Award-winning journalist with ABC TV current affairs who has previously worked with SBS, *The Age* and the BBC. His 20-year career has involved extensive reporting from conflict zones and natural disasters in the Balkans, Somalia, Cambodia, Gaza and the West Bank, Lebanon, Iraq, Afghanistan, Pakistan, and West Africa.

Judges' comments

This was storytelling of the highest order: courageous, topical, impactful and deep. The practice of kill or capture will leave a stain on Australia's mission in Afghanistan. This piece teases out the profound moral and operational dilemma faced by Australians and their partners. A great piece of television.



The Australian mission in Oruzgan has won no hearts and minds here. The locals see the Australians as occupiers and want them to go, to leave Afghanistan. They say the night raids just create more support and recruits for the Taliban.



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All Media • Sustained Coverage of an Issue or Event

Winners Ruth Lamperd and Stephen Drill, *Herald Sun*, "Cancer town"



The *Herald Sun* blew the lid on a contaminated fire-fighting training facility in regional Victoria that was linked to a higher incidence of cancer and illness in those who worked there. Not only did Ruth Lamperd and Stephen Drill break the stories, they also gave a voice to victims and their families, and exposed the inaction of authorities despite years of warnings, dozens of adverse test results and scores of illnesses linked to the training centre.

Ruth Lamperd is a senior writer at the *Herald Sun*. She started at the newspaper in 1998 and has worked as a journalist in the newsroom and features department. She also edited magazines at the paper. She came to the *Herald Sun* after a four-year stint at Brisbane's *Courier-Mail*. Her cadetship was at regional daily newspaper *The Advocate* in Burnie, Tasmania.

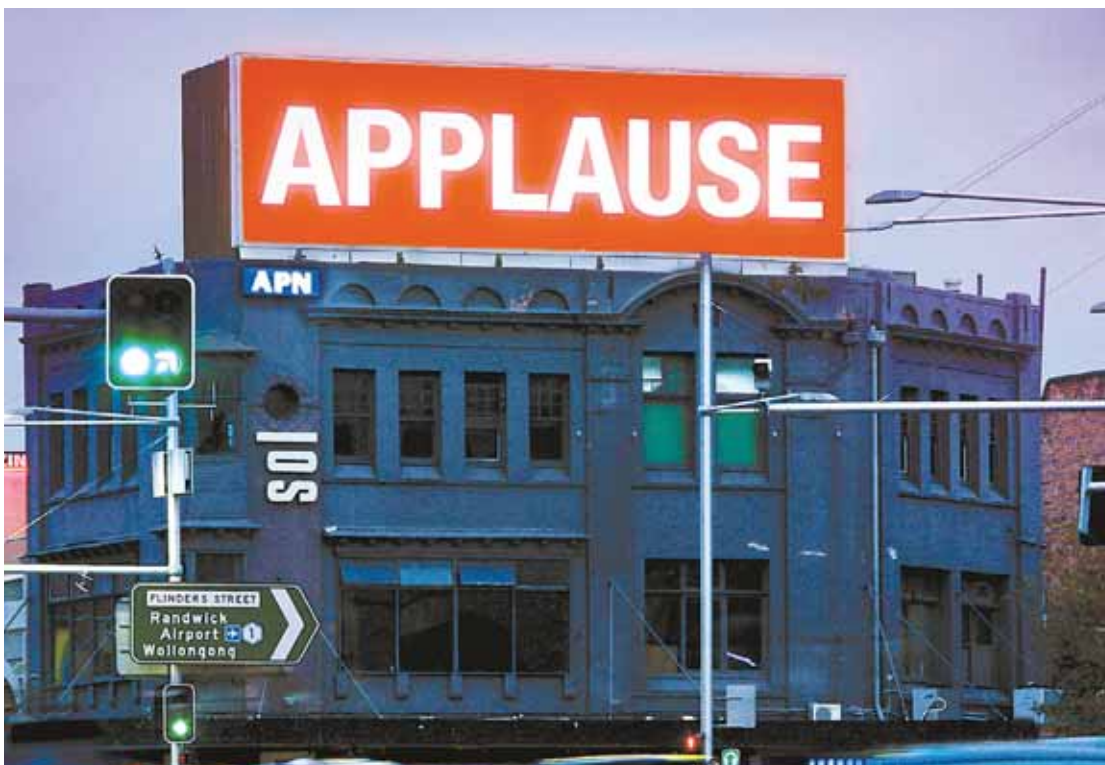
Stephen Drill is the *Herald Sun*'s workplace reporter. He rejoined the newspaper in 2011 after a two-year tour of Fleet Street, including stints at *The Sun* and *The Daily Express*. He began his career at *The Colac Herald*, a small independent newspaper in country Victoria, and has also been an editor at Leader Newspapers and a reporter at the *Sunday Herald Sun*.

Judges' comments

A compelling example of investigative reporting over nine months and 73 articles, Stephen Drill and Ruth Lamperd's investigation delivered a significant public benefit. It identified at least 20 cancer-related deaths and led to Victoria's Country Fire Authority admitting it knew about toxic chemicals at its training college at Fiskville.



A secret report has revealed the Country Fire Authority knew about dangerous chemicals stored at its main training centre more than 20 years ago but did not warn workers of any health dangers... Today we publish details of the 1990 scientific report that the CFA has refused to release publicly.



**Congratulations to
all the finalists and
winners of the 2012
Walkley Awards**



All Media • Cartoon

Winner **Andrew Marlon**, *Crikey.com.au*, "Drowning"

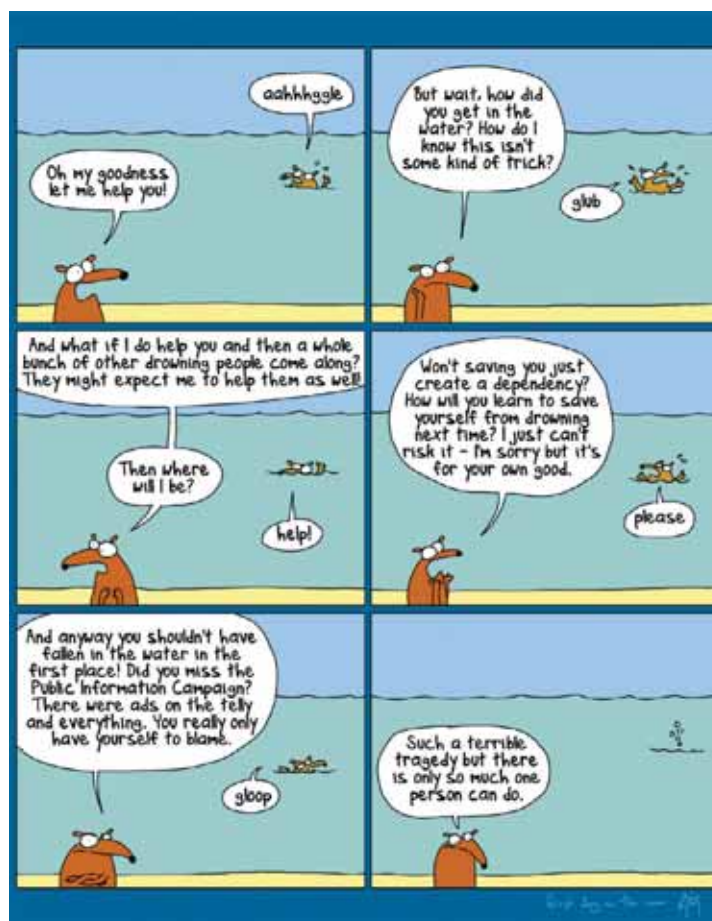


Crikey artist Andrew Marlon's "Drowning" cartoon encapsulated public attitudes and the political debate over asylum-seeker tragedies. The cartoon features two characters: one drowning and pleading for help, the other standing on the shore and – instead of coming to the rescue – engaging in a lengthy monologue covering the political debates and arguments over the issue, impervious to the plight of the drowning character.

Andrew Marlon is a cartoonist, performer and artist who goes under the *nom de plume* of First Dog on the Moon. He has worked as an editorial cartoonist at *Crikey* for the past five years, written one book and illustrated a number of others.

Judges' comments

Marlon's cartoon on the tragic subject of asylum seekers cuts through the complex and emotional issues that have dominated our political landscape. The stark, simple style still packs a powerful message.



Drawing inspiration hasn't died.



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Radio • Radio News and Current Affairs Reporting

Winner Nance Haxton, AM, PM and The World Today, ABC Radio Current Affairs, "Justice system fails disabled victims of sexual abuse"

Nance Haxton's thoroughly researched and expertly presented report on laws effectively preventing intellectually disabled people from testifying against alleged rapists sheds light on an emotive and complex issue. The report canvassed a range of views and opinions on a legal and ethical conundrum that puts some of our

most vulnerable citizens at greater risk of sexual assault.

By also examining potential solutions to this problem, Haxton's piece provided the perfect example of public interest journalism, giving a voice to the least powerful individuals in our community.

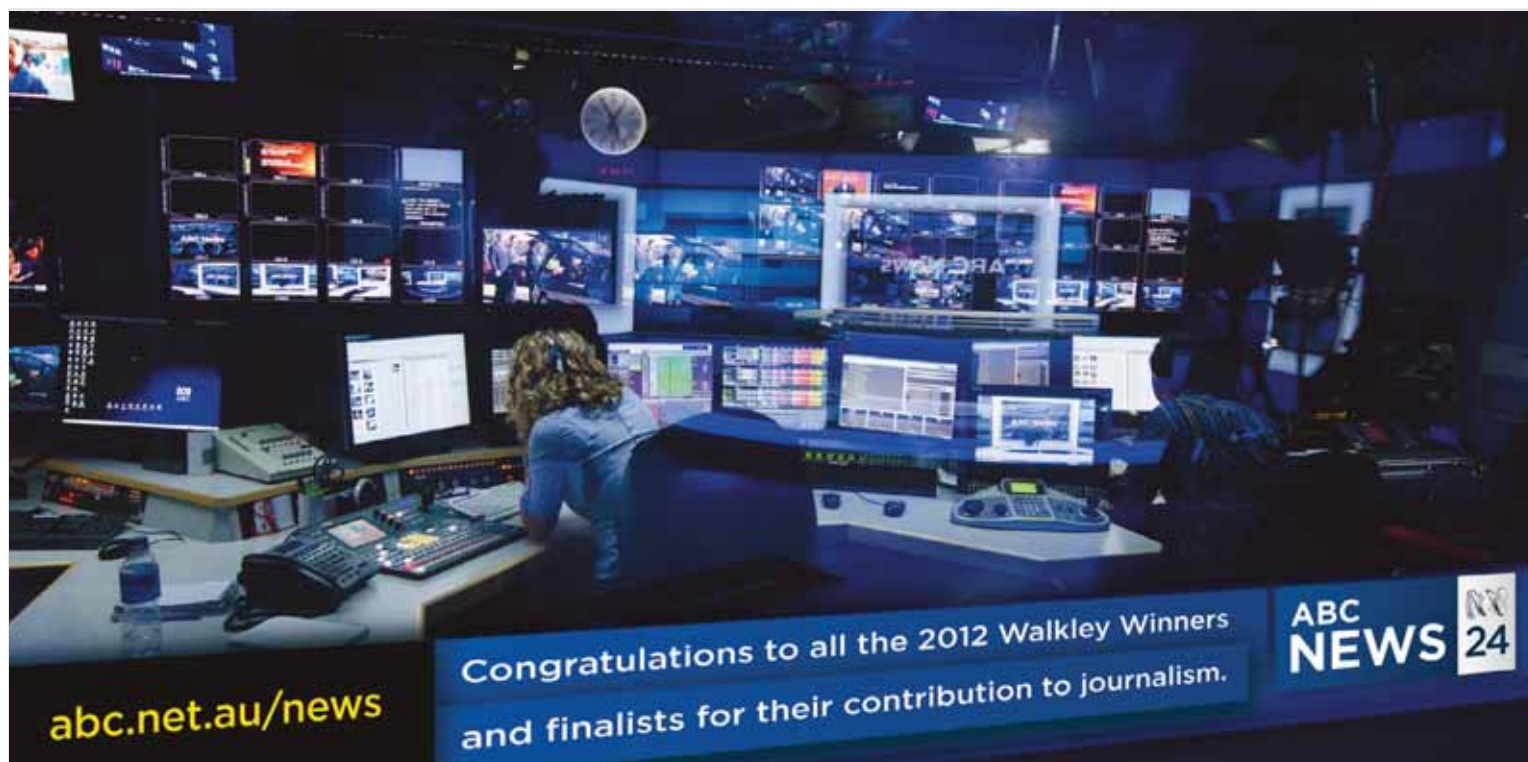
Nance Haxton has demonstrated a passion for justice throughout her 20-year career. Her main motivation for working in journalism is to give a voice to those who do not normally have access to the media. Haxton won a Walkley Award for radio news in 2001.

Judges' comments

Nance Haxton showed how journalists can be a catalyst for change. She took a difficult subject, researched it for months and wove her interviews into stories that clearly and emotively explained how disabled children were being discriminated against. As a result of her work, the South Australian government pledged to change the Evidence Act.

STEPHANIE HUGHES: We need you all to speak out for those who can't be heard.

NANCE HAXTON: Stephanie Hughes organised today's rally on the steps of South Australia's parliament house. She was joined by more than 50 other early childhood university students. She says that they are outraged that a number of alleged cases of sexual assault against disabled children have not gone to trial this year because the children cannot speak and are seen as unreliable witnesses.





Radio • Radio Feature, Documentary or Broadcast Special

Winners Amanda Gearing, Claudia Taranto and Louis Mitchell, *360documentaries*, ABC Radio National, "The day that changed Grantham"



A comprehensive and powerful retelling of the story of the flood that killed 12 people in the tiny Queensland town of Grantham, with personal accounts from residents of the panic and terror, the swiftness of the flooding, the horror and the dramatic rescues. A masterly assembly of human stories, "The day that changed Grantham" is sure to endure as one of the most insightful pieces on this devastating natural disaster.

Amanda Gearing is a Toowoomba-based freelance multimedia journalist whose investigative news and feature articles have been published by *The Australian* and *Crikey*. Her radio documentaries have been broadcast by ABC Radio National.

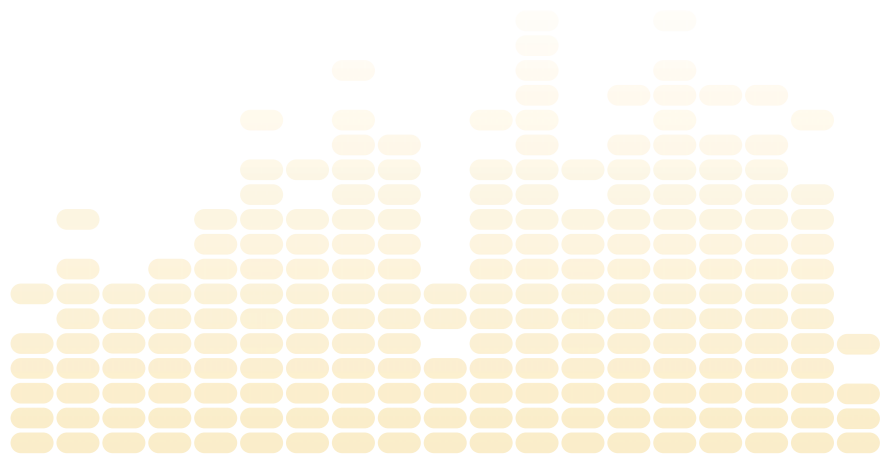
360documentaries executive producer Claudia Taranto has won awards for her programs on the end of apartheid, the Bosnian war, and race crime in North Queensland. She was awarded Outstanding Mentor at the Kennedy Awards this year.

Louis Mitchell started as a sound engineer at EMI in Sydney and in 2005 joined the ABC, where he has won awards for production on radio features. In 2010 Mitchell moved to the US, living in New York for almost two years. Mitchell returned to the ABC in Sydney in late 2011.

Judges' comments

Through months of extensive interviews and careful editing, Gearing, Taranto and Mitchell allowed the residents of Grantham to tell their own stories about the flood that killed 12 of their neighbours and left enduring scars for those who survived. An intimate and gripping report.

LISA SPIERLING: I have lots of questions. I don't sleep at night I have that many questions. I just want to know – even if it's not what I want to hear. I just want the opportunity to hear what went wrong and why... why nobody warned us... when it's quite apparent now there was hours... hours that they could have come and warned us... and they didn't.



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All Media • Artwork

Winner **Steven Grice**, *The Advertiser* and News Limited websites, "Titanic centenary"



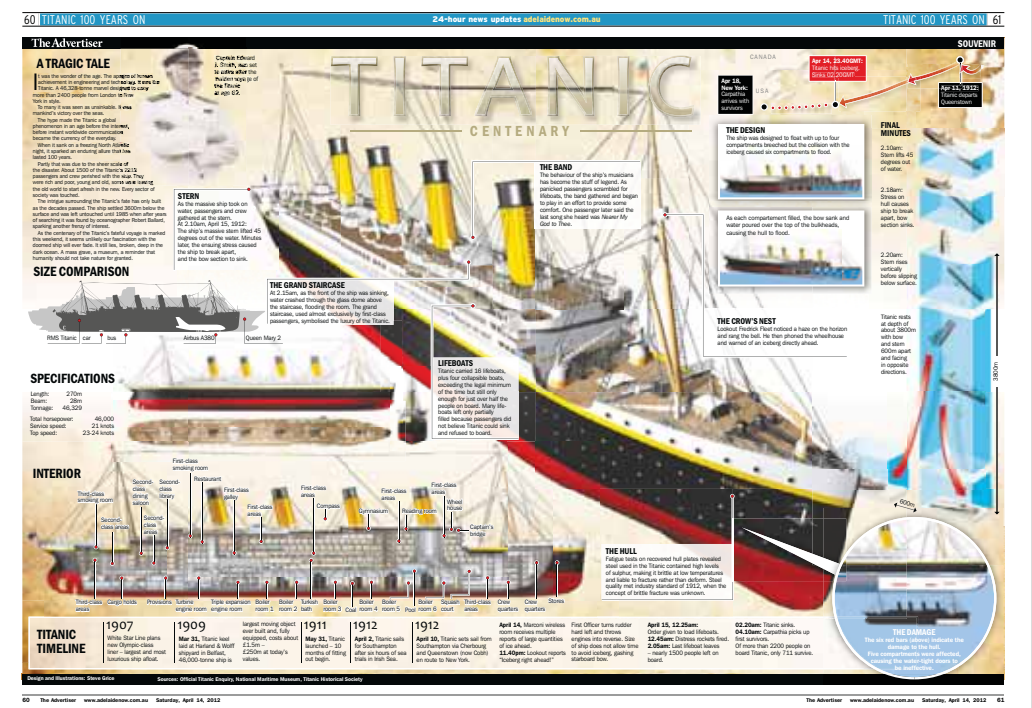
This was a thorough examination of the sinking of the *Titanic*, from a detailed cross-section of the doomed vessel to details of its disastrous collision and anecdotes about many of its crew and guests. Richly illustrated and packed with information across the print and online versions, "Titanic centenary" demonstrates how graphic and interactive journalism can now be the primary mode of storytelling, not just a companion piece.

Steven Grice has worked for 20 years at *The Advertiser* and News Limited, where he has produced a diverse portfolio ranging from caricatures and editorial illustration through to information graphics, 3D modelling and animation. He has won two SA Press Club awards for Best Artist/Designer, is a three-time winner at the SA Media Awards and was named Artist of the Year at the 2011 News Awards. He is now working as a multimedia designer and illustrator on News Limited's national newsdesk.

Judges' comments

This is technically excellent, intricate and dynamic. Steven Grice used both traditional design skills and online technology to create "Titanic centenary", a modern take on an old story.

Titanic centenary-souvenir poster



A toast to the True Characters of Australian Journalism - The winners and nominees of the 2012 Walkley Awards.

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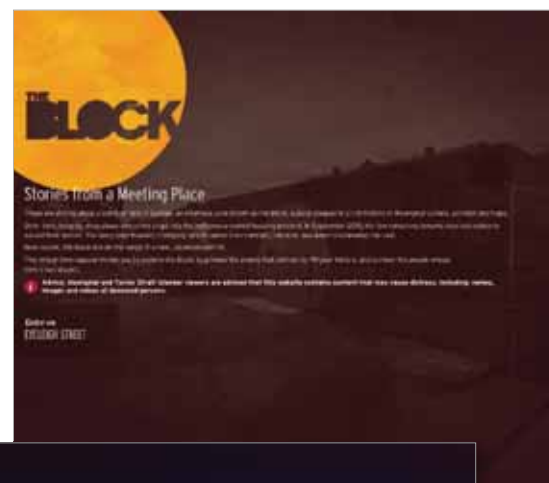
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All Media • Coverage of Indigenous Affairs

Winners SBS Online Team, sbs.com.au, "The Block: Stories from a Meeting Place"

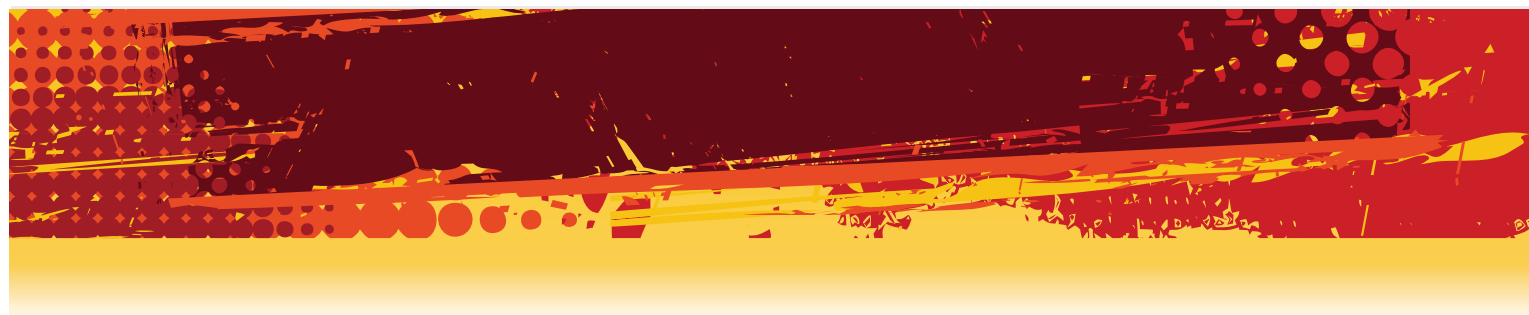


This online interactive lets the audience take their own journey through the historically significant inner-Sydney suburb of Redfern, choosing to explore by chronology, virtual map or interviews with local residents. Readers are treated to a well-executed combination of video content and interactive web design. This piece would be competitive in any award category, containing all the elements of great journalism: extensive and carefully researched content, thoughtful interviews with interesting people, and an overall sense of Redfern's wider significance.

SBS Online commissions and produces cross-platform and interactive projects that deal with the broadcaster's charter focus on multiculturalism and social inclusion. With a team of industry-leading producers, designers and developers, SBS Online's team has spent the past decade with an unwavering focus on strong stories and groundbreaking interactive design.

Judges' comments

A remarkable and refreshing example of original, innovative and powerful storytelling that was a year in the making. The SBS Team let their subjects tell their own stories of struggle, unity and self-determination. The site weaves multiple narratives with an interactive timeline, allowing readers to take a "virtual walk" through The Block.



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All Media • Business Journalism

Winners Nick McKenzie and Richard Baker, 7.30, ABC TV and *The Age*, Fairfax, "RBA faces questions over bribery connections"

Nick McKenzie and Richard Baker's report called into question the way senior executives at the Reserve Bank of Australia handled bribery allegations against RBA subsidiary companies Securrency and Note Printing Australia. The allegations revealed in the report are now the subject of court proceedings and a wider ongoing federal investigation. Crisply detailing the people, the places and the evidence of alleged bribery, McKenzie and Baker uncovered what could become a major international controversy.

Award-winning Nick McKenzie works for Fairfax as a reporter with *The Age's* investigative team. He also reports occasionally for *Four Corners* and 7.30.

Award-winning journalist Richard Baker has been in *The Age's* investigative unit since 2005, and was previously the state political reporter. His recent work includes investigative stories regarding deaths in the Victorian mental health system, church sex abuse and organised crime.

Judges' comments

Nick McKenzie and Richard Baker have made this story their own. Through perseverance and extensive research, the pair revealed a secret memo tying the Reserve Bank of Australia's governor and deputy to a serious governance failure and cover-up. The RBA is now under pressure at the highest level – and it's because of stories like this.



NICK MCKENZIE: They've made tens of millions of dollars selling the RBA's plastic technology to foreign governments. Now it's alleged that middle men from Malaysia, Nepal and other countries paid big bribes to foreign officials to help secure some of those sales. But the question is: how much did the Reserve Bank know of these allegations before they became public in 2009?

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NICK MCKENZIE AND RICHARD BAKER,
7.30, ABC TV AND *THE AGE*, FAIRFAX
"RBA FACES QUESTIONS OVER BRIBERY CONNECTIONS"

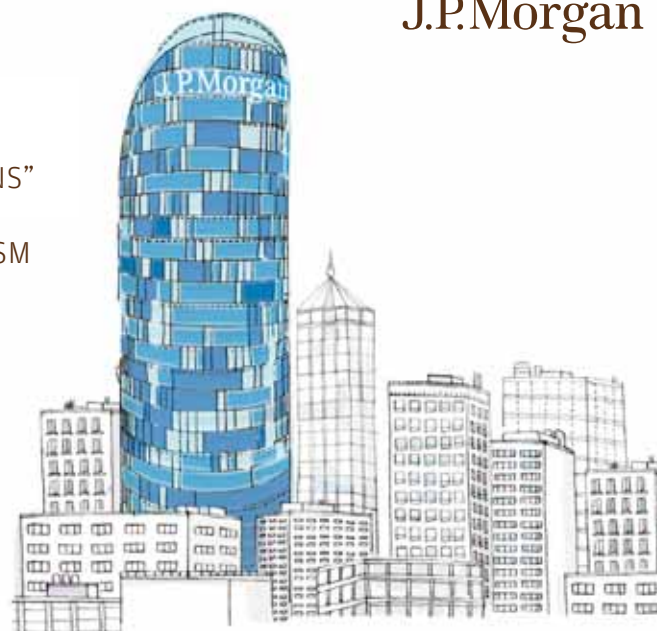
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Television • Television Current Affairs Reporting (less than 20 minutes)

Winners Hamish Macdonald and Sam Clark, *The Project*, Network Ten, “Age of uncertainty”



Hamish Macdonald and Sam Clark investigated the jailing of a 15-year-old boy in an adult prison in Australia for people smuggling, bringing to light strong new evidence that showed he was a juvenile. Their extensive research and interviews forced a review of the case, which eventually led to the minor's release and return to his home in Indonesia.

Hamish Macdonald is an award-winning foreign correspondent and news presenter. Since joining Network Ten, he has covered wars, disasters and major world events. Last year he was on the ground in Egypt and Libya witnessing war and revolution. He has also spent time on the frontline in Afghanistan.

In 2008, Macdonald was named Young Journalist of the Year by the British Royal Television Society. After leaving Australia in 2003, he worked for the UK's *Channel 4 News* and spent five years with the international broadcaster Al Jazeera English.

Sam Clark is a Melbourne-based video journalist and producer on Network Ten's *The Project*. A graduate of the Australian Film, Television & Radio School and the University of South Australia, he has worked across news and documentary during his 10-year career in the Australian media. His credits include *Bondi Rescue*, *AFP*, *Forensic Investigators* and *Country Town Rescue*, as well as work as a video producer at *The Sydney Morning Herald*. Clark produced the “Age of uncertainty” stories with Hamish Macdonald and shot Ali Jasmin's emotional return to Indonesia, which is the final piece in the series.

Judges' comments

Hamish Macdonald and Sam Clark uncovered the evidence that Australian authorities hadn't looked for, and brought to light how they failed in their duty of care. Well presented, produced and highly rewarding, this was fresh and accessible journalism.



HAMISH MACDONALD: It says ‘Balla Ohring’, which is this village, ‘12 October 1996’, so that would make him today 15. He'll be 16 in October this year. What's difficult to believe is, to date, nobody from Australia has bothered to come here and find this out.

SBS congratulates the winners of the
57th Walkley Awards for
Excellence in Journalism

Hamish Macdonald and Sam Clark,
The Project, Network Ten



Print • Newspaper Feature Writing

Winners Angus Grigg and Hannah Low, *The Australian Financial Review*, "The Punters' Club – tax, totes and the boys from Tassie"



The reports covered how an ex-wife bent on revenge became the catalyst for an Australian Taxation Office investigation into Australia's most successful gambling syndicate, linked with the secretive international group known as The Punters' Club. Grigg and Low combined thorough research with a knack for telling a complex story in a compelling, engaging fashion over a series of reports.

Angus Grigg, *The Australian Financial Review's* China correspondent, specialised in investigative reporting as a senior writer with the paper in Sydney. In 2011 he jointly won a Walkley Award for business reporting, with a series of articles exposing corruption within the NSW Labor government.

Hannah Low covers legal analysis and courts for *The Australian Financial Review*, contributing to investigative reports on a range of high-profile events and issues for the paper.

Judges' comments

Angus Grigg and Hannah Low took us inside The Punters' Club, a secretive group capable of gambling more than \$2 billion a year. Using court documents and inside sources, they followed the thread from a small Hobart hotel to a massive operation in the United States. A compelling and thoroughly researched series that gave readers a window into another world.



Exclusive: How first wives club blew the whistle on David Walsh



Many ex wives may dream of delivering their former husbands to the tender mercies of the Tax Office. But, however, would rival the success of the first wives club. Photo: Nic Walker, David Marusz, PokerStrategy.com

To racing insiders, however, the man known simply as "Z" is an almost mythical figure – loathed and admired in equal parts. Born in Hobart, this 50-year-old son of Croatian immigrants controls an empire that wagers an astonishing \$1 billion on racing each year. Yet the closest thing to a public profile for Ranogajec comes via his old friend and fellow gambler, Tasmanian art collector David Walsh.



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All Media • Best Broadcast Camerawork
Winner Gary Ramage, News Limited, "This is Afghanistan"



Gary Ramage's raw footage of Australian and Afghan soldiers fighting the Taliban is a confronting insight into the difficult and dangerous work of Coalition forces in Afghanistan. "This is

Afghanistan" puts the viewer at the centre of the conflict as the bullets start flying. It shows the courage and professionalism of both soldiers and war correspondents.

Gary Ramage is News Limited's chief photographer in Canberra's press gallery, where he covers federal politics for both print and online. He has covered many conflict assignments including Somalia, Bosnia, Kosovo, East Timor, Iraq and Afghanistan. Previous awards include the News Limited Photographer of the Year and the Australian Head On national portrait "People's Choice" award.

Judges' comments

While patrolling with Australian troops, Gary Ramage found himself in the middle of a firefight. Showing great courage he captured the tension and confusion of the engagement with raw images that take the viewer to the pointy end of Australia's war in Afghanistan.



AustralianSuper would like to congratulate this year's winner of the Broadcast Camerawork award:

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Television • Television Current Affairs, Feature or Special (more than 20 minutes)

Winners Mary Ann Jolley, Geoff Thompson and Mary Fallon, *Four Corners*, ABC TV, "Unholy silence"



The report examined both the immediate impact and long-term cost of child sexual abuse by Catholic priests, exposing major flaws in the clergy's approach to investigating and reporting the crimes, and asking if mandatory reporting laws had been broken. Counting the cost of not only the abuse, but also the institutional cover-ups and the denial of justice, the *Four Corners* report included shocking testimony from abuse victims and revealed tactics used by the Church to sweep the problems under the carpet.

Mary Ann Jolley worked as a producer/reporter on *Foreign Correspondent* for 10 years before joining *Four Corners*. Jolley has won two Walkley Awards, a New York Festivals Awards' Grand Jury Prize and a UN Correspondents' Association Global Award.

Geoff Thompson is a three-time Walkley Award winner who joined the ABC in 1996 and has worked as a foreign correspondent for both television and radio, covering East Timor, Asia and the Middle East.

A *Four Corners* researcher since 2010, Mary Fallon previously worked as a health and science journalist for *The Sydney Morning Herald* and *Medical Observer*, after a career as a legal, academic and science book publisher.

Judges' comments

Judges felt this was a stand-out and compelling piece of investigative journalism. Following a painstaking and highly sensitive investigation, the *Four Corners* team was able to uncover extraordinary revelations that the Catholic Church had covered up accusations and admissions of child molestation. Sensitive told, it led to a police taskforce being established to investigate the matter.

GEOFF THOMPSON:
But it's not for Mark Boughton to be burdened by guilt. The weight belongs on the Catholic Church.

GEOFF THOMPSON:
Through extensive interviews with former altar boys and their families, *Four Corners* has established that before Damian Jurd's court case the Catholic Church was aware of allegations that 'Father F had abused other altar boys'.



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All Media • Sport Journalism

Winner Richard Guilliat, *The Weekend Australian Magazine*, "The price of glory"



"The price of glory" by Richard Guilliat demonstrates the power of a finely crafted feature to shape public debate on important issues. It is a finely wrought exploration of the hidden toll of head injuries in contact sports, including the alarming personal account of rugby union star Berrick Barnes, the medical science of neurology and analysis of concussion's

short- and long-term effects on the human brain. By comparing the experiences and methods used to address concussion in the United States with the steps taken by Australian football codes, Guilliat has pushed this important health issue into the spotlight. By including the experience of everyday footy players, Guilliat showed why this is an issue of wider public interest.

Richard Guilliat has been a journalist for 35 years, including as a feature writer on *The Age*, *The Sydney Morning Herald* and *Good Weekend*. From 1986 to 1993, he worked in the US and was published in *The Times*, *The Independent*, *The New York Times*, *The Washington Post* and *The Los Angeles Times*. He is the author of *Talk of the Devil* (Text, 1996) and co-author, with Peter Hohnen, of *The Wolf* (Heinemann, 2009), which won the Mountbatten Maritime Award in Britain and was shortlisted in the NSW Premier's Literary Awards. In 2000 he won the Walkley Award for magazine feature.

Judges' comments

Following on from a US report, Richard Guilliat's in-depth examination into sports-related concussions and injuries was a gripping investigation of a serious subject, with massive ramifications for sport on all levels. The complex subject, including the seeming reluctance of professional organisations to act, was made totally digestible.



The problem is that mild traumatic brain injury, as it's called, remains a mystery even to neurologists such as John Watson. What concussion does to the brain, and how to diagnose it, is such a source of dispute amongst experts that Watson freely admits his diagnosis of Berrick Barnes could be challenged by other neurologists. "My cynical senior colleagues might say, 'Well it's a concussion, you idiot – he's had a bump on the head and he's confused,'" acknowledges Watson.

AUSTRALIA POST IS A PROUD SUPPORTER OF THE SPORT JOURNALISM AWARD AND CONGRATULATES THIS YEAR'S WINNER



Print • Magazine Feature Writing

Winner Jane Cadzow, *Good Weekend*, Fairfax, "The world according to Bryce"

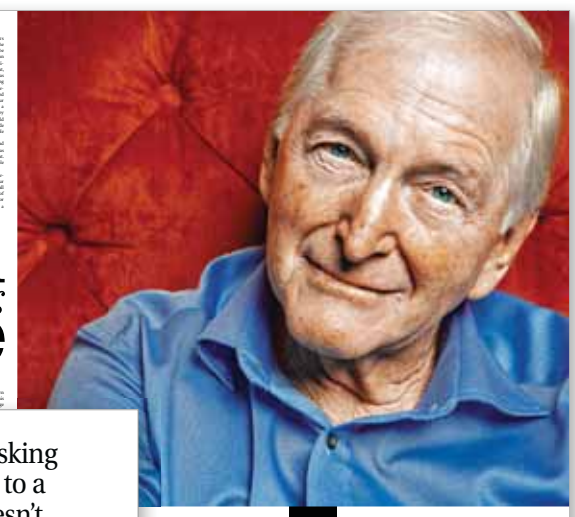


Jane Cadzow has crafted an intriguing yet sure-footed expedition through the fact and fiction surrounding author Bryce Courtenay. This thoroughly researched article demonstrates the perfect blend of tact and forthrightness in telling the story of the best-selling author, acknowledging the adulation as well as the contradictions surrounding one of the country's most celebrated storytellers.

Jane Cadzow writes for *Good Weekend*, the Saturday magazine of *The Sydney Morning Herald* and *The Age*. She won a Walkley Award for magazine feature writing in 2004, and was highly commended in the Graham Perkin Award for Australian Journalist of the Year.

Judges' comments

This was so much more than a celebrity interview. Judges felt "The world according to Bryce" was a joy to read, with a brilliant tone that is both forensic and kind. Cadzow dug deep to find the facts beneath Courtenay's fictions and had the confidence to let her discoveries and quotes speak for themselves.



Have you fudged facts? There is no nice way of asking that. But as it turns out, Courtenay admits freely to a tendency to tinker with the truth. He says he doesn't mean to mislead, exactly. "It's just how it comes out. Sometimes it's absurd, sometimes it's ridiculous, often it's laughable. And sometimes it's very close to being a lie."

BHP BILLITON IS A PROUD SUPPORTER OF THE MAGAZINE FEATURE WRITING AWARD AND CONGRATULATES THIS YEAR'S WINNER



Photography • Sport Photography

Winner Phil Hillyard, *The Daily Telegraph*, “Sally – the race for gold”



Through perfect technical execution and an experienced eye, Phil Hillyard captured every moment of Sally Pearson's amazing 100m hurdles victory at the London Olympics, from the moment she crossed the line through to the emotion on her face when she discovered she had won.

Phil Hillyard began his career as a copyboy with *The Adelaide News*, gaining a cadetship as a photographer eight months later in 1989. After the *News* closed in 1992, Hillyard freelanced for several years before accepting a staff position on *The Adelaide Advertiser*. In 1998, he transferred to *The Daily Telegraph*, where he is currently working as a sports photographer. He has spent many years travelling with the Australian cricket team to India, England, Sri Lanka, South Africa and the West Indies. He covered his fourth Olympic Games in London this year, and has covered two Commonwealth Games, soccer in South America and the 2004 tsunami in south-east Asia. Hillyard has won many national and international awards, including seven Walkley Awards. He was named Australian Press Photographer of the Year in 2001 and 2011.

Judges' comments

One of the biggest races at the London 2012 Olympics was the women's 100m hurdles final, where Australia's Sally Pearson was the red hot favourite. Phil Hillyard captured every moment of her race for gold and produced a winning set of shots.



1. **Sally lunges.** Australia's Sally Pearson lunges over the line in the women's 100m hurdles final, winning the gold medal from the USA's Dawn Harper (silver) and Kellie Wells (bronze) at the 2012 London Olympics.
2. **Sally hits the line.** Pearson hits the line in the hurdles final, winning in 12.35 seconds.
3. **Sally waits.** Pearson, unsure if she has won, looks to the screen waiting for the results, as do the USA's Kellie Wells and Dawn Harper in the background.
4. **Sally reacts.** Pearson falls to the ground, letting out her emotions as she realises that she has just won the gold medal.
5. **Sally's relief.** Pearson, wrapped in the Australian flag, shows joy winning gold.



NIKON IS A PROUD SUPPORTER
OF THE SPORT PHOTOGRAPHY
AWARD AND CONGRATULATES
THIS YEAR'S WINNER

All Media • Broadcast and Online Interviewing

Winner Leigh Sales, 7.30, ABC TV, "Interviews with Tony Abbott, Scott Morrison and Christine Milne"



7.30 anchor Leigh Sales has made the role her own, with a distinctive, determined interview style that never lets the subject off the hook, even when wrangling the best talkers in Australian politics. As illustrated

in her three entries, Sales has the ability to dissect and simplify complex issues and to stand her ground when her subject tries to snatch away control of the interview.

Leigh Sales is a former Washington correspondent and *Lateline* host for the ABC, and the author of two books including *Detainee 002: The case of David Hicks* (Melbourne University Press, 2007), which won the George Munster Award. Sales won a Walkley Award in 2005 for her investigative reporting on Guantanamo Bay for ABC Radio.

Judge's comments

Skilfully teasing out the story and listening to her subjects, Leigh Sales lets none of her guests get away with pat answers. A skilled and well-researched communicator, Sales was able to magnificently back-foot the opposition leader, bringing to light his use of sound bites to cover up a lack of preparation and understanding.



LEIGH SALES: I'm going on the facts that Marius Kloppers said today when he was directly asked if the decision on Olympic Dam was affected by Australia's tax situation, and I'm going on the facts that are outlined in their results statements that they've issued. Have you actually read BHP's statements?

TONY ABBOTT: No, but I've also got again the statement of Jacques Nasser, who says, 'While we're still evaluating the impact of the carbon tax, but it just makes it more difficult.'

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All Media • Commentary, Analysis, Opinion and Critique

Winner John Silvester, *The Age*, "Over coffee, Carl murdered the truth"



John Silvester's retrospective on a coffee shop meeting with the late underworld kingpin Carl Williams, shortly after the murder of a rival gangster, perfectly illustrated the underworld code

of silence and denial, before launching into an accurate account of the murders and killings attributed to the crime lord who once referred to himself as "The Premier", before his imprisonment and subsequent bashing death at the hands of a fellow inmate.

John Silvester has been a Melbourne-based crime reporter since the late 1970s, winning a Walkley and numerous other prestigious awards for journalism and crime writing. As the senior crime reporter for *The Age* and writer of a weekly column for *The Saturday Age*, Silvester has co-written, edited and published crime books that have sold more than 1 million copies in Australia.

Judges' comments

In the best tradition of a beat journalist on top of his game, John Silvester gives us an insight into crime and society like no-one else. He knows the crims and cops of his Victorian beat intimately. Few others can write this stuff like Silvester – classic and evocative reporting and compelling comment pieces.



But Big Carl [Williams] had another reason for this Sunday afternoon catch-up other than to protest his innocence. He was fishing for clues. Why, he asked, did this reporter write an article published the previous day that suggested a father-and-son amphetamine-producing team was linked to the murder of one Nik "The Bulgarian" Radev, who was gunned down in Queen Street, Coburg, on April 15, 2003?





Sentia Media would like to congratulate all nominees and winners of the 2012 Walkley Awards



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Longform journalism • Walkley Book Award

Winner **George Megalogenis**, *The Australian Moment*, Penguin

Challenging the prevailing views on Australia's resilience to the global financial crisis, George Megalogenis charts 40 years of economic development that created the robust nation we enjoy today: from the political and economic shocks of the 1970s through to today's politics of soundbites, segmentation and social media. *The Australian Moment* is detailed and thorough while remaining readable and engaging. By transforming the driest of subject matter into a genuine page-turner, Megalogenis has produced journalism at its finest. *The Australian Moment* is a book on which many leading writers have already heaped praise, and a testament to one of the sharpest minds in Australian journalism today.

George Megalogenis is an author, commentator and journalist. He has 27 years' experience in the media, including more than a decade in the federal parliamentary press gallery. He is a regular panellist on ABC TV's *The Insiders*. He is the author of *Faultlines*, *The Longest Decade* and *Quarterly Essay 40: Trivial Pursuit – Leadership and the End of the Reform Era*. *The Australian Moment* is his latest book.

Judges' comments

Combining his fine gift for analysing economic trends with enviable access to the handful of surviving prime ministers, George Megalogenis tells a great Australian story. Far from giving the mining industry the credit for the country's world-beating performance through the global financial crisis, he shows that our modern, robust economy was 40 years in the making. In doing so, he not only puts the leadership of our past PMs into perspective, but also deftly allows them to reveal their magnificent lack of it. Be prepared for what you thought was history to be rewritten. For example, did you know unemployment was higher when Malcolm Fraser left The Lodge than when Gough Whitlam stopped being prime minister? With varying degrees of credit, it was PMs of both Labor and the coalition who prepared our nation for today's economy. *The Australian Moment* confirms Megalogenis as one of our sharpest thinkers.



THE ALLIANCE IS A PROUD SUPPORTER OF THE WALKLEY BOOK AWARD AND CONGRATULATES THIS YEAR'S WINNER



Nikon-Walkley 2012 prize winners

Nikon Australia wish to congratulate the 2012 Nikon-Walkley prize winners for Regional/Community and Portrait photography.

Sam Rutty from *The Sunday Telegraph* was awarded the Nikon-Walkley Portrait Prize for his entry 'Josh Carter'. The judges commented on the "strong emotive contrast between the horrifically invasive surgery and the intimate nature of the portrait. This shows Sam has earned the trust of his subject."

The winner of the Nikon-Walkley Regional/Community Photography prize was **Braden Fastier** from News Local. The judges stated that "Braden showcased his understanding of what light can do and his sensitivity to his subject matter. Great all-round coverage."

Sam Rutty,
(The Daily Telegraph)
Nikon-Walkley Portrait Prize
winner

Braden Fastier, (News Local)
Nikon-Walkley Regional/
Community Photography
Prize winner



MyNikonLife.com.au

Both Braden and Sam received Nikon D800/AF 50mm f1.8 kits as their prizes.

At the heart of the image



Longform Journalism • Documentary

Winner Celeste Geer, Rebel Films/ABC TV, *Then the Wind Changed*



This documentary focuses on the human story of Australia's worst disaster in recorded history – the Black Saturday bushfires that claimed 173 lives in regional Victoria in 2009. Interviews with

surviving residents from the tiny hamlet of Strathewen offer an intimate portrayal of normal people coping with extraordinary loss and devastation.

Celeste Geer has an outstanding track record as a visual storyteller. Her documentaries include *Mick's Gift* (ABC TV, 2002), *Veiled Ambition* (SBS, 2006) and *Then the Wind Changed* (2011). She is currently working on the acclaimed multi-platform documentary project *Big Stories, Small Towns*.

Judges' comments

The judges believed *Then the Wind Changed* to be an exceptional documentary for its originality, impact and public benefit. As both an observer and a participant in the story, Celeste Geer achieved rare intimacy with the members of her community as they put their lives together long after the headlines had moved on. Her film blends dramatic archival footage with survivors' stories of grief and recovery, and prompts a powerful emotional response.



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Outstanding Contribution to Journalism

Peter Cave

Throughout his 40-year career as one of journalism's top foreign correspondents, Peter Cave has been recognised as a leader not only by his Australian colleagues but by his peers around the world.

A former ABC foreign affairs editor, Cave has reported on everything from military coups in Fiji to the Tiananmen Square massacre, the collapse of the Soviet Union and the disintegration of Yugoslavia, and wars in the Gulf and Eastern Europe, North Africa and the Middle East.

The winner of five Walkley Awards, Cave is renowned for his highly crafted reports and quick mixing skills, often produced in difficult and dangerous locations. He is a master storyteller whose journalistic prowess earned him posts in Tokyo, Washington and London.

Between 1989 and 2004 he made current affairs stories on ABC Radio truly distinctive, not just within the ABC, but in broadcast journalism in general.

Along with his prodigious abilities as a journalist, colleagues speak of his integrity, his honesty and sensitivity. Cave has delivered many university lectures and helped develop countless young journalists into capable foreign correspondents through selfless sharing of his own experiences and insights.

Cave has also been a pioneer in trauma counselling and peer support for journalists in a profession where the traditional coping mechanism was alcohol. His leadership qualities shine brightest through his compassion for his fellow journalists.



David Speers

National Newsbreaker.

With a career which has seen him interview Presidents, Prime Ministers and political power brokers the world over, David Speers is respected for his ability to break the big stories. Each afternoon at 4:15pm on Sky News PM Agenda and throughout the day when news breaks, he gets the answers which will become tomorrow's headlines.

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Journalism Leadership

The Border Mail, Di Thomas, Jodie O'Sullivan, Ashley Argoon, Jack Baker, Matt Cram, Brad Worrall and Heath Harrison



For centuries there has been little compassion for suicide victims or their families. The Church refused to bury those who, in its view, had broken a Commandment.

For newspapers, radio and television, the issue was difficult, if not taboo. Journalists were discouraged from reporting on suicide for fear of provoking copycat behaviour.

The veil was lifted, partially at least, in August 2011, when the Australian Press Council issued new guidelines, acknowledging that the reporting of suicides could not only be beneficial but even act as a deterrent.

A few months earlier, 15-year-old Mary Baker, from Albury, had taken her own life. Her father was a former mayor and Mary's death affected the entire community. Her funeral in the civic square was attended by more than a thousand people.

For more than a year, *The Border Mail* examined ways "it could start a community conversation about suicide. Paramount was responsible and sensitive reporting of an issue that has long been a no-go zone for the media. We consulted with families affected and worked with them for months so their stories would be told in a respectful manner."

The Border Mail put its case to the 2010 Australian of the Year, Dr Patrick McGorry, and BeyondBlue chairman Jeff Kennett. With their support, the newspaper launched its "Ending the suicide silence" campaign.



The initial commitment was for just one week, telling the personal stories of those affected by suicide, examining shortcomings in the mental health system and informing readers where to find help if they needed it. The response was instantaneous and overwhelming. In letters, tweets, emails and phone calls, readers thanked the newspaper for opening up the discussion

and offered words of support to those affected. Clearly one week wasn't going to be enough.

The silence was well and truly shattered with 54 feature articles or splashes, including 12 front-page stories. The groundswell of support prompted *The Border Mail* to launch a "butterfly" campaign, including a Facebook page, to marshal support for a Headspace centre in Albury-Wodonga.

Readers cut out hundreds of coloured butterflies and posted them to *The Border Mail*.

For the newspaper and its staff, the greatest reward has been hearing the stories of those who came back from the brink.

Mary Baker's brother, Jack, a journalist, summed up his feelings in an article for *The Border Mail*. "You don't fix problems by sweeping them under the rug. Out of this tragedy and countless other tragedies, there has to come a positive. By talking about suicide and seeing it for what it really is – needless death – we can help shed light on the darkness."

The Walkley Board of Governors were unanimous in their choice of *The Border Mail* for the journalism leadership award.

As one of them said: "This is a small newspaper with great vision. *The Border Mail* wasn't frightened to tackle a difficult issue head on. It was handled with style and sensitivity and the benefits to the readers are obvious. This is leadership of the highest order."

The people
The chatter
The ceremony
The envelope
The silence

The smiles

To all finalists and winners, we hope you've enjoyed the journey.
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Enjoy the journey



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Collateral damage

Barry Dick has been through four rounds of redundancies, but the past few months at News Queensland have been the worst

In more than 40 years in journalism in Brisbane, I have seen, to paraphrase Dickens, the best of times and the worst of times. I started in the days of borrowed typewriters and hot metal, copy paper and teleprinters, sprawling composing rooms and first-edition deadlines at midnight. I have seen the advent of pagination, computers (remember the old remote “bubbles”) and how clever we thought they were?), laptops, tablets, mobile phones, email, news websites and even Twitter (@BarringtonD).

I’ve seen the birth and death of the *Daily Sun*, the demise of the *Telegraph* and the end of the *Sunday Sun/Truth*.

Sadly, I’ve also seen four rounds of redundancies. But none quite as painful as the most recent. The past few months at News Queensland, the home of *The Courier-Mail*, have been unquestionably the worst in our working lives.

In the last edition of *The Walkley Magazine*, Chris Warren estimated the job losses in our industry over recent months at 700. By now it would be well over 800, with more to come.

The raw figures are bad but not as horrible as the human cost.

In the past few months, I have consoled several talented women who thought they had much more to offer. And they did. In one case, being the shoulder to cry on involved hugging a heavily pregnant colleague and, given her condition and my build, that was as physically challenging as it was emotionally challenging.

I’ve also shaken hands with men I have worked with, and drunk with, for decades. One of them I have known for 40 years; a couple of the others I have known for more than 30.

In my role as News Queensland MEAA house committee chair, I have been an adviser, agony aunt and friend to dozens of bewildered colleagues, including many admin staff. I have felt helpless and heartbroken every time I have told a non-member there was nothing I could do to help them and that fee-paying members would, quite rightly, lynch me if I did.

I have been in many “negotiations” with the editorial management team at News Queensland. And I have to say something here about that management team. In all my dealings with editor-in-chief (as he was then) David Fagan and managing editor Sue McVay, they have displayed admirable

compassion. This was a difficult time for them, too, and anyone who would think for a minute Fagan or McVay “enjoyed” the process does not know them as people or professionals.

I have walked around a newsroom of worried people, trying to tell them “you’ll be right” when I knew, in my heart, they were a 50-50 chance at best of “being right”.

This was a workplace that only 18 months before had rallied around colleagues whose lives and possessions had been wrecked by Queensland’s floods. People donated days of annual leave to the cause and we raised a sizeable amount of money in a matter of a few days.

Now we were watching some of those who gave so generously, and at least one victim of the flood, being “let go”.

There have been bright spots in the gloom, too.

Some of those who “went” did so willingly and happily (one described the payout as being like “winning Lotto”), and I loved the bloke who missed his own farewell because he went for a long lunch on his last day.

But the tearful phone calls are too raw to forget immediately. And it’s hard because there is no-one to blame. This is, after all, a business, and revenue is through the floor.

Having started at Queensland Newspapers (News Queensland) on February 7, 1972, I have now been “networked” and am part of the national sports network as a “content producer”. It is rewarding and entertaining, and I get to work with a dedicated bunch of men and women who try their hardest to provide readers online and in print with the best possible seven-day coverage of sport.

And, yes, we are still journalists. Titles, platforms and job descriptions may change but once a journalist, always a journalist.

Footnote: Because I am no longer directly employed by News Queensland, I needed to relinquish my role as MEAA house committee chair (you can hardly “chair” a house committee if you are not part of said “house”), ending about 15 years of fun and games and, at times, challenging and delicate negotiations. To those who have put up with me, many thanks.

Barry Dick has been a working journalist at News Queensland for 40 years.

A star of the track

Jim Anderson was an icon of Brisbane’s turf

Walter James “Jim” Anderson

July 17, 1931 –
September 16, 2012

It would come as a surprise to many in the newspaper and horseracing industries in Brisbane to learn Jim Anderson had been retired for almost a quarter of a century when he died in September.

As turf editor of *The Courier-Mail* and *Sunday Mail* in Brisbane from 1975 until his retirement in 1988,

Anderson was a friend and teacher to turf writers and commentators of the ilk of Peter Cameron, Bruce Clark and Gary Keep, as well as a rival and friend of Queensland’s turf “guru” Bart Sinclair.

Cameron commented in his eulogy that Anderson was a turf editor when the turf section was the prestige area to work in at any newspaper.

He had five great loves in his life: his family, horse racing, newspapers, politics and boating – and he devoted himself to them all.

His father, George, was a horse trainer in Brisbane, who won the 1944 AJC Derby with filly Tea Rose, so racing was in Jim’s blood.

Anderson was one of the pioneers of racing on Brisbane television, combining with Nat Gould on the Little Black Book segment on Channel 7 in the 1960s.

When he retired, Jim poured his heart and soul into the racing museum at Eagle Farm.

Jim was a political animal, too. He did a lot of work for the Liberal Party and stood unsuccessfully for the federal seats of Lilley and Brisbane (once sending his editor into a frenzy by attaching political signs to the company car).

But he also had labour values. A staunch unionist, Anderson served for a long period on the ethics committee of the Australian Journalists’ Association (now the MEAA).

Anderson’s piercing voice often made him the centre of attention and he became a legendary joke-teller – not because his jokes were particularly good, but because he would often destroy the punchline with his distinctive snorting laugh.

He dreamed up a lunch club honouring legendary Queensland racehorse Bernborough to raise money for charities. The Bernborough Club was launched in 1976 and, under his long-term presidency and later patronage, raised hundreds of thousands of dollars.

His love of boating wasn’t always matched by his navigation skills and his mates gave him the title “Captain Sandbanks” because he often ran into one.

He was immensely proud of his sons Michael and Christian, and became a doting grandfather to Trent.

Barry Dick



Max... in his own write

In 75 years of news, features, poems and children's books, Max Fatchen never lost his love of the craft

Max Fatchen

August 3, 1920 – October 14, 2012

In 1997, one year after receiving his Walkley Award for outstanding contribution to journalism, Max Fatchen sat down and pounded out his career highlights on his constant companion, Ivan the Imperial typewriter. Max passed away on October 14 at the age of 92, only 14 days after his final column appeared in Adelaide's *Advertiser*. His career spanned 75 years and more than 10,000 pieces of journalism, 20 books including children's stories, poetry and prose. Fatchen won myriad awards for his work, was recognised with an Order of Australia for his services to literature in 1980 and in 2007 was inducted into the South Australian Media Awards Hall of Fame. He was a member of the Media Alliance (AJA) for 66 years.

This obituary was written in 1997 by Max Fatchen himself.

When Max Fatchen won his Walkley in 1996 and stumbled into a blaze of television lights and the friendly welcoming committee of NSW premier Bob Carr and Alliance federal president Jane Singleton, it was the greatest moment of his literary and journalistic life.

In his short speech he said journalism had been the high adventure of his life – and although he was 76, he felt right at that moment like rushing out and reporting something. This brought him a standing ovation and he departed clapping his award for outstanding contribution to journalism, not forgetting to thank before he did, the Alliance and the editors of his newspapers, *The News*, *The Sunday Mail* and *The Advertiser*.

Among the congratulations afterwards, he reflected a little on more than 50 years of journalism from his first piece, a short story headlined "Fog was Rising", way back in 1939, to feature stories, newspaper verse, columns, books and children's verse – never for a moment did his interest in journalism flag, nor the excitement of the chase for stories abate.

During World War II, during his service as a signals person with the RAAF, he would send stories from steamy jungle bases to Henry Pryce, WWI veteran, poet and features editor of the old Sydney *Sun*.

After the war he returned to *The News*, this time as a D-grade reporter. The then editor, John Hetherington – the war



correspondent and biographer of General Blamey – quickly noticed Fatchen's flair for features and gave him a small brisk daily column in *The News*: "Life with Fatchen". Max combined this with general reporting, writing and orchid shows, a tongue-in-cheek piece as he knew nothing about orchids, but the orchid growers were delighted.

He wrote about trotting (although a farm boy in his youth, he knew nothing about trotting either, but was helped by both the trainers and punters).

The News had all the excitement of an afternoon daily; a subeditors' table with editor Don Stevens and Lionel Trembath, with a parliamentary reporting staff headed by Ken (now Sir Kenneth) May. Sir Keith Murdoch, who owned the paper and made frequent visits, was interested in his young journalist and when Max Fatchen published his first small paperback of his columns, Sir Keith wrote him a most encouraging letter. Then young Rupert Murdoch arrived from university and set about his dynamic career.

At the height of the war between *The News* and *The Advertiser*, Fatchen received an offer from the *Tiser* that was impossible to resist. The war eventually resulted in a draw and the amalgamation of the two papers, and Max duly embarked on a new journalistic life on the morning daily, still concentrating on features.

With *The Advertiser's* great reporter Frank Kennedy, he covered the enormous Murray floods of 1956 when the river towns fought for their lives behind straining embankments. This was one of the greatest stories of his career as people flew and dove to fight the floods. Human interest stories were behind every floodbank as the Murray forced its way into streets through drains and the manager of the Renmark Community Pub dived into

the flooded river to plug the outlets.

Later, on the plains of Maralinga, Fatchen covered the first atomic bomb explosion with a group of international journalists and always remembered the eerie evening flight to view the explosion site, the ground fused by the heat of the blast.

Max ranged wide for *The Advertiser*. He travelled the "Tea-and-Sugar Train" supplying fettlers on the trans-Australia railway line. He went to sea with the lighthouse service and clambered up wild islands off the South Australian coast. He joined the army and navy mapping the coast of Arnhem Land and in one open-boat journey nearly came to grief in the treacherous Gulf of Carpentaria.

In 1963 he visited Cape Canaveral on the way home from a trip to England and saw the bulldozers preparing the site for the moon launch complex.

It was when he was coming through Dallas on that trip that he was caught up in the tragic aftermath of the assassination of JFK. He was at the airport when President Kennedy's body was brought out. Fatchen wrote an eyewitness account, interviewing people in the airport and reflecting the shock and sadness of the ordinary American.

But in all his time as a journalist, his chief source of enjoyment was his contact with his readers, the suburbanites and the "Country Cousins" who became part of his pieces and his folklore. He found in the South Australian countryside with its space and light, and in the old wind-jammer coast of Spencer Gulf, an inspiration for not only his newspaper articles but also for the children's books and poetry that he was now writing, and which gained him considerable recognition overseas.

There was also the friendship and the characters of newspapermen and women and a generosity of spirit that, he always said, pervaded the Adelaide press. There were yarns at the pub (although a non-drinker, he was a hearty counter-lunch exponent), the sound and fury of the subs' rooms, the ordered bedlam of the linotypes and the comps, that sadly vanished race whose expert fingers flew in a blur over page one as edition time approached.

From those days of hot metal, right through to the computer age, he saw journalism as a living, continuing story and was happy to see the vivacity and enormous energy in the young women and men reporters who continue to serve their communities with exciting and insightful stories to this day.

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...special interest magazines

Australian Sailing + Yachting editor **Roger McMillan** grew circulation of the 36-year-old magazine 19.42 per cent in 12 months

1 Find out what the readers want – and give it to them.

Think like the reader, not the editor. Use reader surveys, study your website content report and, most importantly, talk to your subscribers. I once watched an Olympic champion read my magazine, then asked him about the process.

2 It's not about the boat.

Boats are inanimate objects. It's the people who sail them that make yachts interesting. Their struggles, their triumphs, their disasters, all sell magazines. And if you're smart, you can work enough about the boat into the story to keep the advertisers happy, too.

3 The cover is king.

Newsagent sales fluctuate by up to 10 per cent per issue, depending on the cover shot and the cover lines. Fortunately I have a publisher who beats me (figuratively speaking) until every word on the cover sells more copies.

4 There are no breaking stories in the office.

I spend one day a week in the office in Sydney's Surry Hills. The articles, the readers and the contributors are all "out there" so that's where I need to be.

5 Work your website.

Our mysailing.com.au website reaches 20,000 people each month. That's 20,000 people we know are interested in sailing. When each issue is published, we run a website story about the contents and attach the story to our weekly e-newsletter. We also use selected articles to show the website readers what they're missing if they don't buy the printed (or iPad) magazine.

6 You are your magazine.

To get the best sailing stories, I need to be on good terms with the best sailors. Being lazy, interviewing them smelling of beer as they come up the ramp or misquoting them would all be good ways to lose their respect. Conversely, passion is contagious.



PHOTO BY ANDREA FRANCOLINI

7 Quality content counts.

Australian Sailing + Yachting has some pretty impressive people among its contributors – America's Cup winners, world champions, coaches of Olympic champions... our readers know they can't get quality like this anywhere else.

8 Get on with your designer.

It's no coincidence that circulation has gone up since we completely redesigned the mag. I want my designer to spend his time making every spread the best it can be. He can't do that if he's searching for photos or cursing me for making life difficult.

9 Every page matters.

Someone once told me not every page needs to be brilliant. Wrong! An anchor chain is only as strong as its weakest link. To keep your readers you need quality across the whole magazine.

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10 Sweat the little stuff.

Victor Kovalenko, Australia's Olympic coach and probably the greatest sailing coach in the world, says winning is a process. Get 0.5 per cent of the program perfect, then move on. Get the next 0.5 per cent perfect, then move on. Eventually you do everything perfectly, and you win. Simple, really. (Kovalenko has coached Australian crews to five Olympic gold medals.)

Roger McMillan began his magazine career in 1973, has edited *Australian Sailing* (now *Australian Sailing + Yachting*) since 2009 and also edits the mysailing.com.au website

Bucking the trend

While most magazines are losing readers, circulation of *Australian Sailing + Yachting* was up 19.42 per cent in the June 2012 ABC audit and has continued to grow since then.



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